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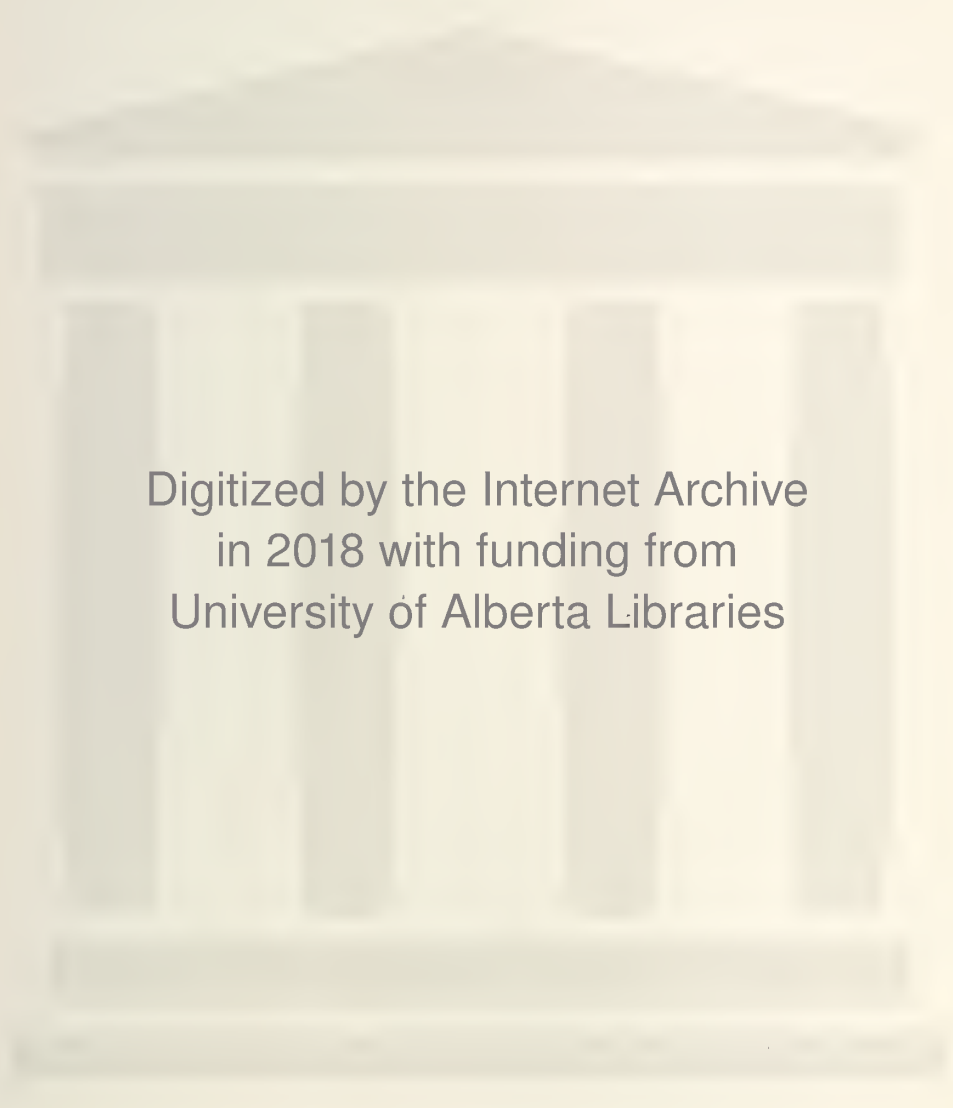
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UNIVERSITY OF ALBERTA

Department of Modern Languages

NATURALISM IN GERHART HAUPTMANN'S DRAMA

A Thesis submitted to
The Committee on Graduate Studies

by

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T A B L E O F C O N T E N T S

	Page
A. The naturalistic movement in France and Germany: its origin, causes, and characteristics.	1.
B. Naturalism in Gerhart Hauptmann's drama.	10.
I. Scientific approach of the poet.	10.
1. Minute recording of observations and happenings.	10.
2. The law of heredity.	28.
3. The doctrine of the milieu.	34.
4. Determinism.	40.
II. Treatment of social problems.	46.
1. Living conditions.	47.
2. Characteristics of the various classes.	51.
3. Social relationships.	57.
4. Criticism of the existing social order.	62.
III. The new dramatic technique.	70.
1. The dialogue.	71.
2. Stage directions.	75.
IV. Defects of the naturalistic method.	81.
V. Merits of the naturalistic drama.	97.
C. Conclusions.	108.

THE NATURALISTIC MOVEMENT IN FRANCE AND GERMANY.

The history of any literature is a record of literary expression of human thought moulded by the influence of the past and present political, economic, and social conditions of the country. This being the case, we readily understand the reasons for the existence of so many different periods in the history of the German literature. Beginning with the last decade of the XIXth. century, it entered upon a new phase of its development. This closing chapter of XIXth. century German literature is known as the period of Naturalism.

Generally speaking, Naturalism is an extreme form of Realism. But what is Realism? To answer this question is to obtain an adequate definition of Naturalism. While speaking of Realism we are not concerned with its philosophical concept, we are interested in Realism in the literary sense. In the literary sense, Realism attempts to present things as they are actually found in life and experience. Yet the work of art is not merely a copy of reality, wholly excluding the subjective element of the artist. To be sure, it must be rooted in reality, yet it is the subjective faculty of the genuine

artist that creates the work of art. Naturalism goes a step farther. The Naturalist excludes the creative faculties; he limits art merely to the exact and faithful copy of nature. Naturalism attempts to reproduce reality, even though it is morbid, abnormal and brutal. Therefore it employs a strict scientific method of observation: all the minute details are recorded so that the object of observation leaves a photographic reproduction of itself. Thus we may define Naturalism as an attempt to imitate and reproduce reality as exactly and faithfully as possible.

The earliest signs of naturalistic tendencies in literature are found in French literature. In the person of Diderot we have the initiator of a new trend of thought. Being a materialist and a man of science, he comes to the conclusion, not on the basis of philosophical speculations, but on the basis of observation of nature and of scientific investigation, that it is the physical nature, the external, material nature alone that we can grasp with our senses. Since nature is the source of truth and energy, literature is to adopt the method of imitation and observation of nature.

In the XIXth. century, the first writer who is to be mentioned in this connection, is Balzac. In his main work, "La Comedie Humaine", he presents a complete picture

of contemporary society. He leaves nothing untouched, even if the object of observation be ugly and coarse and trivial. This he accomplishes by the use of the 'scientific method'. He explains 'man' as he would have explained the animal, and shows him determined by his environment. And since man is fashioned by his environment and by the physiological conditions of his nature, he is not acting in full liberty, but as a slave to those determining factors. Thus Balzac introduces the conception of the influence of milieu and heredity. - Flaubert once more emphasizes the principle of accurate observation or documentation. In his attempt to be objective as much as possible, he emphasizes the principle of impersonality in style and treatment. "L'artiste, dit-il, doit faire comme s'il n'avait pas vécu".(1) - Among the other writers who have contributed to the development of Naturalism are the brothers Edmond and Jules de Goncourt. They maintain ~~they~~ ~~have~~ presented ~~the~~ true life. Everything is based upon the documentation of facts. They stress the social aspects of life, and are the first to introduce the lower classes in the modern novel. - Taine states that there is nothing real except the facts, and that these facts are revealed by the universal law: man and human thought strictly obey

(1) Léon Verriest: "L'Évolution de la littérature française", p. 174.

the same laws which govern the physical phenomena. According to Taine, all human actions and manifestations are determined and conditioned by the natural phenomena whether they are ascribed to milieu or heredity. That determinism is associated with naturalism is obviously evident.

Zola - the theorist of Naturalism - presents his theory in his work entitled "Le Roman expérimental" (1865). Zola comes to the conclusion that the same experimental method which takes record of, and controls the physical, biological, chemical phenomena, may also be applied to human life:

"...j'ai dit tant de fois que le naturalisme... ~~qu'il~~ consistait simplement dans l'application de la méthode expérimentale à l'étude de la nature et de l'homme".(1)

According to his theory, the naturalist is a scientific experimentalist, whose aim it is not only to give an exact reproduction of nature, but also to make an experimental study of man. Man, as a product of nature, is subject to natural laws, and his free-will is an illusion.(2) (3)

Man is determined by his heredity and milieu:

"...j' estime que la question d'hérédité a une grande influence dans les manifestations intellectuelles et passionnelles de l'homme. Je donne aussi une importance considérable au milieu.....le milieu social a une importance capitale". (4)

Since man is determined by his milieu, acquaintance with

(1) Zola: "Le Roman Expérimental", pp. 42-43.

(2) ibid. p. 14.

(3) ibid. p. 17.

(4) ibid. pp. 18-19.

this milieu is very essential. If the naturalist does not possess the necessary information, he lives in that particular environment and studies it. When the preliminary facts are gathered, the naturalist proceeds with his experiment. In the course of his experiment the naturalist, then, asks questions like these: How does this event affect the man? How does it affect his environment? What kind of people does such an event draw into the sphere of his action? etc. When such an experiment reaches the point when additional questions are superfluous, then the whole process has taken a definite plan the realization of which is just a matter of technique.

We see that Zola does not study the abstract, the supernatural, nor moral man from the philosophical or artistic point of view; but the concrete, natural individual subjected to the laws of heredity and milieu. And since he is interested primarily in the physiological, animal aspect of man, Zola, and the Naturalists in general, take their characters from the lower classes of society where the natural instincts are less repressed than they are in the higher classes.

The causes of the Naturalistic bent in literature are derived from the influence of scientific progress and social conditions of that time. Charles Darwin, in his theory of evolution, brought the world of organic

life under the reign of natural law, implying the laws of heredity and environment and the fact of the inescapable struggle for existence. This doctrine was supplemented by the teachings of Ernst Haeckel. A philosopher who had a considerable influence upon the living generation, was Arthur Schopenhauer. His philosophy was that of pessimism. Since man is subjected to the law of determinism, the will to be, the will to live is the cause of all struggle, sorrow and evil; and since man has no free-will, the struggle for existence is in vain and this world is the worst of possible worlds. This depressing atmosphere of pessimism was not dispersed by the victories of the Franco-Prussian war and the Unification of Germany as far as the German people were concerned. As in France before the war, so in Germany after the armistice, there was an increase of wealth and luxury tending to materialism in living and to social corruption. As a result of the increase of wealth, there was a growth of industry giving rise to a great mass of industrial proletariat whose living conditions were deplorable, as they were at the mercy of the rich upper and trading classes. Industrialization of the country, however, led to the organization of a socialistic party, which enlightened by the writings of Ferdinand Lassalle and Karl Marx became conscious of social injustice and claimed the rightful heritage of the natural rights of man.

All this, scientific experimentation and thinking, discoveries, inventions, and social conditions, gave rise to the naturalistic movement and the new naturalistic literature.

According to its theory, man is regarded as a product of nature, that is, he is subject to the mechanical laws of the universe; he is subject to the law of heredity since heredity in its turn is determined by the same laws of nature; furthermore, man, as a social being, is a product of the milieu. All these laws express the actual fact that man is a sum-total of determinism, that he is rendered powerless by uncontrollable forces of nature. Thus the law of heredity, the doctrine of the milieu, and the conviction that the will is rendered powerless by heredity and milieu may be considered the chief characteristics of Naturalism.

Turning to Germany, we see that the development of Naturalism in German literature is to some extent influenced by the realistic Russian and Scandinavian literatures, and though the fact remains that German Naturalism has its own forerunners, it is Zola who causes German literature to take a definite trend, and change its course.

With the introduction of Zola's works into Germany, begins the early history of German Naturalism. The acclaimed model of the first naturalists appealed to

the German writers to adopt a broader and more critical view of life as a whole. A positive reaction to this incentive was seen in the formation of two literary groups, one in Berlin, led by the brothers Heinrich and Julius Hart, and the other in Munich, led by Michael Georg Conrad. The campaign in favour of the new movement was launched in the review "Kritische Waffengänge", edited by Heinrich and Julius Hart. In the prologue of this periodical, the editors exhorted the younger generation of writers to free themselves from the conventional bondage of literary art and turn to a deeper and fuller expression of national life. Arno Holz in his work "Die Kunst: ihr Wesen und ihre Gesetze" (1890-92), expounds his theory of 'consistent Naturalism', in which he limits art merely to the reproduction of nature; from his personal observation of life and nature he deduces his famous law:

"Die Kunst hat die Tendenz, wieder die Natur zu sein. Sie wird sie nach Massgabe ihrer jeweiligen Reproduktions-bedingungen und deren Handhabung".(1)

To illustrate this theory Holz and his friend Johannes Schlaf wrote three sketches entitled "Papa Hamlet"(1889) published under the pseudonym Bjarne P. Holmsen. These tales present everyday life with photographic reality; there is no interest on the part of the writer in his

(1) Robert F. Arnold: "Das deutsche Drama", p. 667.

characters or their speech; that is, the subjectivity of the author is completely eliminated, which is contrary to Zola's conception of art, who stated: "L'oeuvre est un coin de la nature vu à travers un tempérament"(1)

The harvest of the new idea expressed by the extreme theory of Arno Holz was reaped by Gerhart Hauptmann, who succeeded in freeing the literature from literary clap-trap, and presented reality impersonally and truthfully to nature, transcending the limitations to mere photographic impressions. Thus with Hauptmann the naturalistic movement goes through a process of regeneration, receiving life and giving it back in the expression of truth in the great drama of humanity.

Having made a historical survey of Naturalism both in France and Germany, and having taken cognizance of its characteristic traits, let us now proceed to the study of Naturalism as found in Hauptmann's Drama.

(1) Albert Soergel: "Dichtung und Dichter der Zeit", p. 26.

B. Naturalism in Gerhart Hauptmann's Drama.

I. Scientific Approach of the Poet.

Following the naturalistic conception of literary art, Hauptmann in his ^{naturalistic} dramas presents life as he finds it in reality. He observes life and watches its development as a passive observer; to impregnate his own self is more important than actual creation. There is scarcely a place, or an idea, a form, or an attitude, a movement or an impulse that escapes him. Life in its concrete manifestations, and in its relation to objects of immediate concern, is the focus around which revolves the personality of the author, to be impressed by life's actual state which is to be passed on in its nakedness. Subjugating himself to the external world, Hauptmann sets aside his personality, as far as his subjectivity is concerned, and lets the facts of life speak for themselves. These facts Hauptmann approaches like a scientist.

1. Minute recording of observations and happenings.

Since the scientific approach implies a minute recording of facts observed, it is obvious that our present object is to depict those little details and thereby reveal how painstakingly accurate the author is. It is to be noted, that in our demonstration of Hauptmann's accuracy of observation, we shall limit ourselves to stating

facts recorded by his remarkable powers of hearing and vision.

To begin with, let us proceed with an examination of acoustic recordings, considering first his minute observations of language in general.

When on September 29, 1889, "Die Freie Buehne" opened its activities with the presentation of Ibsen's "Ghosts", Emanuel Reicher, one of the champions of Naturalism in the field of dramatic art, exclaimed exultantly:

"Wie lange habe ich diesen Stil in die Schauspielkunst hineinzutragen versucht! Wie habe ich die schoen stilisierten Reden der Menschen absichtlich zerhackt, um sie natuerlicher zu machen. Hier finde ich alles dieses schon vor!"(1)

That is, he who was opposed to the use of the fixed, formal language of the conventional drama, rejoiced at the hearing of the natural sound of human language. His jubilant spirit was still more uplifted, when he saw his dreams come true in German Drama. It was Hauptmann's "Vor Sonenaufgang" that introduced the dialect and other peculiarities of the ordinary conversational language, which formerly were regarded as contrary to the principles of dramatic art. Here for the first time the language enjoys its full freedom of expression. - The following illustrations are arranged according to the causes of this, or other form of manner of speaking, or sound formation.

(1) R.F.Arnold: "Das deutsche Drama", p. 674.

Exclamations:-

Flamm: "Himmelkreuzschockschwerebrett nicht nochmal!"(1)

Expression conveying the impression of laughter:-

Vockerat: "Kuckuck, ha ha ha, ha!"(2)

Expression of physical or mental exhaustion:-

Dr. Scholz: "Ich..a..ah! a - ah! Ich - glaube - es - geht
- zu Ende - mit - **mir**."(3)

Interjections:-

Pastor Kollin: "Danke, ja! Pf, pf!"(4)

Vockerat: "....., tja! - Und Du hast mehr getan, tja, tja!"⁵⁾

Expressions of hesitation:-

Wilhelm: "V - Vater? - - Wie? - m...mit m...einem V..ater?"⁶⁾

Schulzen: "Et.....et.....et.....bei....."(7)

Unfinished phrases:-

Fabig: "....Ich bring an, 'n scheen' Gruss von Vatern mitte,
A laesst Ihn' auch sagen....oder soll ich rein kommen?"(8)

Ida: "Ei.....ach - Du - wenn jemand...mein Haar wird ja.."⁹⁾

Foreign expressions:-

Franziska: "...Rechtes Bein, linkes Bein. Au revoir!"(10)

- (1) Ges. Werke, vol. II, p.179.
- (2) Ges. Werke, vol. III, p.227.
- (3) ibid. p.76.
- (4) ibid. p.118.
- (5) ibid. p.232.
- (6) ibid. p.41.
- (7) Ges. Werke, vol. I, p.397.
- (8) Ges. Werke, vol. II, p.32.
- (9) Ges. Werke, vol. III, p.44.
- (10) Ges. Werke, vol. II, p.16.

Wermelskirch: "Das kommt erst spaeter, eleven o'clock."(1)

Loth: "...Leibliche und geistige Gesundheit der Braut zum Beispiel ist conditio sine qua non".(2)

Repetition of words and phrases:-

Frau Henschel: "Da hat a - die Schirze - doch - mittegebracht!....Da hat a - de Schirze - doch - mittegebracht!... Da hat a - de Schirze..."(3)

Insufficient knowledge of German:-

Janetzki: "Bin ich Pollack - gut! - is Pollack gut zu Geld geben Professor, muss Pollack auch sein gut, wieder zu kriegen Geld."(4)

Stammering speech:-

Kahl: "D..d..die M..mm..maus, das ist 'n in...in..infantes Am..am..amf ff..fibium."(5)

Exhalation:-

Frau Spiller: "Ach ja - m - gnaediger Herr Kahl! Ich hab'-m-manchmal so an Sie - m - gedacht - m - wenn...wenn das gnaedige Freilein....sie ist doch nun mal - m - sozusagen - m - mit Sie verlobt, und da...ach! - m - zu meiner Zeit....!"(6)

Breathing:-

Loth: tritt aus der Haustuer, steht still, dehnt sich, tut mehrere tiefe Atemzuege: "H...!h...!... Morgenluft!"(7)

(1) Ges. Werke, Vol.II, p. 29.

(2) Ges. Werke, Vol. I, p. 78.

(3) Ges. Werke, Vol.II, p. 17.

(4) Ges. Werke, Vol.III,p. 261.

(5) Ges. Werke, Vol. I, p. 29.

(6) ibid. p. 92.

(7) ibid. p. 45.

Division and contraction of words:-

Postpakettraeger: "Eine Kis - te." "Ber - lin." "Schoe'n
gu'n A-bend."

Helene: "Die - se Kiste voll?"(1)

Correction of pronunciation:-

Wehrhahn: "Pri! Pri! nicht Pro - Privatgelehrter."(2)

Recording of play of words:-

Jau: "...Ich hae' mich verkallupiert, Dukter! kaenn sein!
Ich hae' mich verkallupiert, verpokuliert, vertefentiert
und verkalkuliert, vermengeliert und verbengeliert...."(3)

Since Hauptmann was able to detect the peculiar linguistic expressions and sound formations, he was in a position to distinguish the various differences on a larger scale, and finally, to identify one particular mode of speech with a certain individual or class of people. Therefore, when presenting his characters on the stage, the author let them speak that type of language that was proper to their nature, character and social status. In other words, by means of characterization of language, Hauptmann brought to the fore in a very vivid manner the typical characteristics of the spoken language, which he considered as indispensable in his reproduction of every-day life. How far Hauptmann succeeded in this accurate portrayal of typical language, can be seen from the following.

(1) Ges. Werke, vol.I, p.19.

(2) *ibid.* p.293.

(3) Ges. Werke, vol.VI. p.155.

Even in his observation of the weavers' language, is Hauptmann careful enough not to be misled by generalisation. In order to be realistic and emphatic, he takes care that every mode of speech is recorded. He considers every individual separately and listens to his way of speaking until he has formed a definite conception of the individual's language. Of course, under such circumstances Hauptmann does not overlook the nature, temperament and mood. On account of such a careful discrimination, the author arrives at a wide range of variations of the same language. Hence, we have not only the minutest peculiarities of the weavers' language as such, but also the type of language every weaver is speaking.

There is for instance, the weaver Baecker who speaks a vulgar language, when he is told by the arrogant Pfeifer to mind his business: "...halt ock Du Deine Fresse."¹⁾ The same vulgar language is used by a young weaver enraged because Dreissiger was supposed to have said that it yet would come to pass that the weavers would be working for a bite of bread: "Das Aas sollt' man aerschlich ufknippen."⁽²⁾ Then Dreissiger, upon learning from Pfeifer that the mob was successful in chasing away the police-superintendent and the policeman and that events are

(1) Ges. Werke, vol. I, p.148.

(2) *ibid.* p.201.

taking a serious turn, tells him to be quiet: "Maul halten, Esel!..."(1) And since Dreissiger had expressed the opinion that the weavers could eat grass in case they were hungry, Baumert replies with the same vulgarity: "Kenn' mir Gras fressen, friss du Saegespaene."(2) When storming the house of Dreissiger, Jaeger gives the Dreissiger family a vulgar name: "Wenn mer'sch o ni kriegen, das Dreissicher-viehch...."(3) Gottlieb Hilse, disgusted with things that are going on in the neighborhood of his house in connection with the revolt, is swearing: "...o verpucht, o verpucht!..."(4) The old blacksmith calling upon the men to take part in revolt, expresses his indignation against those who stay behind: "Druf! wer de kee' Hundsfott sein will, hurra!"(5) And finally another vulgar expression we hear from Gottlieb Hilse, when he is being scorned for cowardice by some weaver: "Aas, mach' mich ni wilde!"(6)

But not only does vulgar language come to the attention of Hauptmann, he also detects the language of the uncultured weaver. An opportunity to hear such a type of language is offered by the morning devotion held

(1) Ges. Werke, vol. I, p.222.

(2) *ibid.* p.227.

(3) *ibid.* p.228.

(4) *ibid.* p.239.

(5) *ibid.* p.252.

(6) *ibid.* p.253.

by old Hilse, who leads in prayer in the following manner:

"Du lieber Herrgott, mir kenn' Dir gar nich genug Dank bezeigen, dass Du uns auch diese Nacht in Deiner Gnade und Giete....und hast Dich unser erbarmt. Dass mir auch diese Nacht nich ha'n keen'n Schaden genommen.."(1)

Another type of language is that of a self-conscious weaver. Baecker seems to have a certain amount of principles and self-respect when he replies to Pfeifer's indifference and call to order: "Vo' Ihn' lass ich mer'sch Maul noch lange nich verbiet'n."(2)

The humble weaver Heiber who by nature is shy, finds himself compelled to ask Pfeifer for some assistance. He presents his entreaty in a very characteristic way:

"Se werden verzeihen, Herr Feifer, ich mechte Sie gittichst gebet'n hab'n, ob Se vielleicht und Se wollt'n so gnaedig sein und wollt'n mir den Gefall'n tun und liessen mir a Vorschuss diesmal nich abrechn'."(3)

Then we have the type of language spoken by the pretentious weaver Wiegand:

"Der Herr haben sich ieber das Begraebnis wunderlich ausgedrueckt"....."Se werden ergebenst entschuldigen...."(4)

But Hauptmann's observation is not confined to weavers' language alone. We also hear other typical individuals speak in their own particular way. For instance,

(1) Ges. Werke, vol. I, p.229.

(2) *ibid.* p.147.

(3) *ibid.* p.142.

(4) *ibid.* p.185.

Hauptmann gives us a glimpse of the way the pastor speaks:
"...Sei brav, sei ein Christ! Denk an das, was Du gelobt hast. Halt Gottes Gebote, sei gut und sei fromm..."(1)

We also hear the language of the would-be educated traveler:

"...Wenn Sie mit dem Haar nach Berlin kommen, Sie machen Furore. Parole d'honneur, mit dem Haar koennen Sie an den Hof gehen....Prachtvoll, einfach prachtvoll."(2)

A very detailed observation of language is seen in a presentation of the speech of the same person, spoken under different circumstances. When Pfeifer's position is secure he speaks in an arrogant and assertive tone:

"Wenn's Euch nich passt, Reimann, da braucht Er bloss ein Wort sag'n. Weber hat's genug. Vollens solche, wie Ihr seid...."(3)

but when Pfeifer sees danger threatening from the rebellious weavers, he speaks in quite a different manner; while in deadly fear of being mistreated by the mob, he implores his employer Dreissiger to rescue him:

"Ach liebster, scheenster, allergnaedigster Herr Dreissicher; lassen Se mich nich zuricke, ich hab Ihn' immer treu gedient; ich hab ooch de Leute immer gutt behandelt...."(4)

In the language of the police-superintendent, there is an official tone:

"Muetze ab, Flegel! Wie heisst Du?" - - "Wie Du heisst, frage ich Dich! - Kerl, sprich, oder ich lasse

(1) Ges. Werke, vol. I, p.216.

(2) ibid. p.189.

(3) ibid. p.145.

(4) ibid. p.226.

Dir fuenfundzwanzig ueberreissen."(1)

And as his observation continues, Hauptmann even stops to listen to a child's language. We have its reproduction in the way the little girl Mielchen is talking to her grandfather who is about to thrash her:

"Grossvaterle, hau' mich nich - mer - haben's - doch ge - gefunden. De - Spul....Spul - Kinder - haben - alle - welche."(2)

And finally, there is a sample of the surgeon's way of talking, as we find him addressing some people in the house of the old Hilse:

"....Nu, Mutterle, wie steht's mit'n Reissen? Besser, wie? Na saeht Ihr woll! Vater Hilse, ich muss doch ooch 'mal schau'n, wie's bei Euch aussieht. Was Teuwei is denn dem Mutterle?"(3)

From all these illustrations we realize how carefully and exactly Hauptmann reproduced the human language. Taking this into consideration, we note that at the same time he proved what other prominent dramatists and critics of his century, in speaking of dramatic art, held to be impossible, namely, that a complete realistic drama is out of question because of the necessity of the elevation of dramatic language.

"Wir behaupten," sagt Ruemlein, "dass das Rhetorische ein ganz unerlaessliches Element des Dramatischen ist, dass alle grossen Dramatiker auch grosse Redner waren,

(1) Ges. Werke, vol. I, p.215.

(2) *ibid.* p.236.

(3) *ibid.* p.237.

und dass der Mangel an echter Beredsamkeit die Unwirksamkeit so vieler dramatischer Versuche nicht zum geringsten Teile verschuldet."(1)

Of the same opinion was Freytag when he said in his "Technik des Dramas":

"Die fluechtigen Gedanken, welche in der Seele des Leidenschaftlichen durcheinanderzucken, die Schluesse, welche mit der Schnelligkeit des Blitzes gemacht werden, die in grosser Anzahl wechselnden Seelenbewegungen, welche bald undeutlicher, bald lebendiger zu Tage kommen, sie alle in ihrer ungeordneten Fuelle, ihrem schnellen Wechsel, ihrem oft unvollkommenen Ausdruck vermag die Kunst so nicht zu haeufen. Sie braucht fuer jede Vorstellung, jede starke Empfindung eine gewisse Zahl imponierender Worte und Gebarden. -So muss die dramatische Poesie die Natur zwar be-2) staendig belauschen, darf sie aber durchaus nicht kopieren."

Hauptmann did not only copy the language; he went farther; he reproduced it and brought it upon the stage as a living language that is spoken by characters moved not only by actual impulses but by their reactions to immediate surroundings at a given moment; they actually utter what they themselves, and not the poet, feel and think. They speak in terms of something that is real, actual, natural, and not what they might have experienced, as is contended by Bulthaupt, when he says:

"Der Dichter loest seinen Gestalten die Zunge. Nicht was sie im gewoehnlichen Leben gesagt haben wuerden, sondern was sie empfunden haben wuerden, spricht er aus."(3)

Hauptmann's keen hearing is also seen in his

- (1) J. Roehr: "G. Hauptmanns dramatisches Schaffen", pp. 5-6.
- (2) *ibid.* p. 8.
- (3) *ibid.* p. 10.

reproduction of the general tumult that is heard in front of, and later in, Dreissiger's house during the weavers' rebellion. For a moment we do not see the crowd, but that there is one outside the dwelling we judge by the wild outcries: "Jaeger! Jaeger soll 'rauskommen.'"(1) By a sudden roar of many-voiced 'hurrahs'; by an uninterrupted hollow, muffled noise of a great mass of people; then one hears a penetrating, tumultuous clamour, the striking of the house door, and tinkling of broken glass and a unanimous shouting: "Expedient Feifer soll 'rauskommen! - Expedient Feifer soll 'rauskommen.'"(2) Finally, the crowd breaks into the house and all minute noises are recorded with the greatest possible accuracy:

"Ein starker Krach durchschallt das Haus, hierauf brausendes Hurra, danach Stille. Einige Sekunden vergehen, dann hoert man leises und vorsichtiges Trappen die Stufen zum ersten Stock empor, dazu nuechterne und schuechterne Ausrufe: links! - oben - 'nuf! - pscht! - langsam! - schipp ock nich! - holf schirjen! - praatz, hab ich a Ding! - macht fort, ihr Wirgebaender! - mir gehn zur Hochzeit! - geh Du nei'! - o geh Du!"(3)

Similar acoustic impressions are conveyed to our ears by the recording of the noise accompanying the assault of the weavers nearby the house of old Hilse in Langenbielau. At first we are aware of the approaching mob by a far-distant singing, which gradually becomes louder and louder

(1) Ges. Werke, vol. I, p.217.

(2) *ibid.* p.225.

(3) *ibid.* p.226.

until we distinguish the song; it is the weavers' song which sounds like a monotonous, hollow lament. And we hear some of the rebels enter the hut shouting: "Weber 'raus!"¹⁾ Then attention is being called to the effect that the soldiers are coming, and soon one hears the fifes and drums. From outside, there penetrates into the little house the hum and roar of a great body of people. A volley resounds, and then "...Angstgekreisch und Gebruell sich fort-pflanzend bis in den Hausflur..."⁽²⁾ As the fighting proceeds, one hears an uninterrupted shouting of 'hurrahs' which gradually recedes.

Finally, Hauptmann records his observation of the noise of the looms by the following minute description:

"Das Getoese der Webstuehle, das rhythmische Gewuchte der Lade, davon Erdboden und Waende erschuettert werden, das Schlurren und Schnappen des hin und her geschnellten Schiffchens erfuellen den Raum. Da hinein mischt sich das tiefe, gleichmaessig fortgesetzte Getoen der Spulraeder, das dem Summen grosser Hummeln gleicht."⁽³⁾

Another factor that may help us to understand Hauptmann's naturalistic approach to reality is his observation of facts perceivable by vision.

Hauptmann's description of the dwelling-room and workshop in Ansorge's house ("Die Weber"), may serve

(1) Ges. Werke, vol. I, p.246.

(2) ibid. p.255.

(3) ibid. p.160.

us as a clear instance of this kind of observation:

"Ein Teil der rechten Wand mit Ofen und Ofenbank, Bettstelle und mehreren grell getuschten Heiligenbildern steht auch noch im Licht. - Auf der Ofenstange haengen Lumpen zum trocknen, hinter dem Ofen ist altes, wertloses Geruempel angehaeuft. Auf der Ofenbank stehen einige alte Toepfe und Kochgeraete, Kartoffelschalen sind zum Doerren auf Papier gelegt. - Von den Balken herab haengen Garnstraehe und Weifen. Koerbchen mit Spulen stehen neben den Webstuehlen. In der Hinterwand ist eine niedrige Tuer ohne Schloss. Ein Buendel Weidenruten ist daneben an die Wand gelehnt. Mehrere schadhafte Viertelkoerbe stehen dabei..."(1)

We can also visualize the weaver at his work behind the loom as the author closely follows every movement:

"...er (Der alte Hilse) nimmt Faeden der Werfte vorsichtig auf und bringt sie in die Naehue des Kammes, durch dessen eines Auge der Sohn von der andern Seite mit einem Draethaekchen greift, um die Faeden hindurchzuziehen."(2)

A very descriptive account of the demolition that took place in the recent revolt against Dreissiger is recorded in Hornig's words:

"...Nee, nee, dort haben se schonn firchterlich geaeschart. Ni oock etwa im Wohnhause...in d'r Faerberei...uf a Speichern...! 's Treppengelaender zerschlagen, de Dielen uferissen - Spiegel zertrimmert - Sofa, Sessel, alles zerrissen und zerschlossen, zerschnitten und zerschmissen - zertreten und zerhackt - nee verpucht! - kannst's glooben, schlimmer wie im Kriege."(3)

No less observant is Hauptmann with respect to men. This we see in his description of types, as found in "Die Weber":

(1) Ges. Werke, vol. I, pp.159-160.

(2) ibid. p.232.

(3) ibid. p.233.

"Die Maenner, einander aehneld, halb zwerghaft, halb schulmeisterlich, sind in der Mehrzahl flachbruestige, huestelnde, aermliche Menschen mit schmutzigblasser Gesichtsfarbe: Geschoepfe des Webstuhls, deren Kniee infolge vielen Sitzens gekrueemmt sind. Ihre Weiber zeigen weniger Typisches auf den ersten Blick; sie sind aufgeloest, gehetzt, abgetrieben, waehrend die Maenner eine gewisse klaegliche Gravitaet noch zur Schau tragen - und zerlumpt, wo die Maenner geflickt sind. Die jungen Maedchen sind mitunter nicht ohne Reiz; waechserne Blaesse, zarte Formen, grosse, hervorstehende, melancholische Augen sind ihnen dann eigen."(1);

and also of individuals as evidenced by the description of Mutter Baumert:

"eine kontrakte Alte,.....Der alten Frau leuchtet der warme Hauch voll ueber Gesicht, Hals und Brust: ein Gesicht, abgemagert zum Skelett, mit Falten und Runzeln in einer blutlosen Haut, mit versunkenen Augen, die durch Wollstaub, Rauch und Arbeit bei Licht entzuendlich geroetet und waessrig sind, einen langen Kropfhals mit Falten und Sehnen, eine eingefallene, mit verschossenen Tuechern und Lappen verpackte Brust."(2)

Additional illustration of Hauptmann's ability in portrayal is seen in his presentation of other individuals as well.

To begin with, he notes first their general physique. Some of them are well-built, as for instance -Frau Dreissiger, "kernig und robust"; Ansorge, "von heunenhaftem Knochenbau"; Polizeiverwalter, "Korpulent"; Dr. Scholz, "ungewoehnlich gross, breitschultrig"; Wilhelm, "Kraeftig"; Vockerat, "stark und breit"; Jaeger, "stramm"; and Miele, "robust". And there are those who have a poorly-developed constitution:- Kittelhaus, "ein kleines Maennchen";

(1) Ges. Werke, vol. I, pp.139-140.

(2) ibid. p.159²₄

Webermaedchen, "mager, duenn und zart"; Robert, "mittelgross, schmaechtig"; Frau Kaethe, "mittelgross, zart gebaut"; and Die Kutschenfrau, "eine magere, abgehaermte und ausgehungerte Frauensperson".

With reference to hearing, Hauptmann notices the following peculiarities: - Hilse, "gebeugter und verfallener Mann"; Hornig, "Kleiner, O- beiniger Alter"; Dr. Schimmelpfennig, "Klein und gedrungen"; Vockerat, "ein wenig gebeugt"; Hanne Schael, "stramm"; and Frau Welzel, "stattlich".

The state of health of individuals also does not escape Hauptmann's eye. Here again, some are showing signs of good health, as: Chirurgus - Schmidt, "rotbaeckig"; Polizeiverwalter, "vollbluetig"; Pfeifer, "wohlgenaeht"; Frau Buchner, "eine gesund aussehende, gut genaehte Person"; and Wilhelm, "wohlaussehend". But there are those who are poor in health: - Frau Kittelhaus, "mager, verblueht"; Webermaedchen, "mager und kraenklich"; Die Weber, "flachbruestige, huestelnde, mit schmutzigblasser Gesichtsfarbe"; Frau Scholz, "ihre Koerperformen zeigen eine ungesunde Fettansammlung"; Robert, "hager und blass, Augen liegen tief und leuchten zuweilen Krankhaft"; and Frau Kaethe, "bleich".

In his observation of individuals, neither does Hauptmann fail to notice their clothes. Since there are those who are rich and well-to-do, and those who are poor,

there is a great variety of dress that the author brings to our attention. On the one hand we see those who are well and neatly dressed and in fashion. Der Reisende, "traegt sich modern"; Frau Welzel, "stattlich, sauber gekleidet"; Anna, "propre gekleidet"; Frau Buchner, "solid, und sehr adrett gekleidet"; Helene, "moderne Kleidung"; Frau Henschel, "adrett und sauber in blauen Kattun gekleidet"; Pfeifer, "gepflegt gekleidet"; Braun, "Kleidung modern"; Johannes, "Kleidung tadellos"; and Hoffmann, "er Kleidet sich nach der neuesten Mode". On the other hand we have the opposite picture: - Webermaedchen, "zerlumpt, grobe Hemden, Kurze Roecke, aus haertester Leinwand"; Fritz, "zerlumpt"; and Webermaenner, "geflickt".

Having noticed physique, general health, and dress, Hauptmann goes on and records what the individuals are doing. And here, as everywhere else, he shows his mastery of observation. Welzel, "Auf dem Rueckwege zum Schenksims bleibt er stehn und wendet sich langsam in all seinem Phlegma und seiner Massigkeit wieder den Webern zu..."(1); Weinhold, "Er ist sehr unruhig und nervoes in seinen Bewegungen.." (2); Frau Buchner, "Ihre Bewegungen sind bestimmt, aber vollkommen ungezwungen."; (3) Frau

(1) Ges. Werke, vol. I, p.197.

(2) ibid. p.208.

(3) Ges. Werke, vol. III, p.7.

Scholz, "streicht sich mit der Hand die Stirne.."(1); Anna Mahr, "oeffnet das Klavier. Setzt die Finger auf die Tasten..."(2); Helene, "verbeugt sich tanzstundenmaessig."(3); Dr. Schimmelpfennig, "hat die Gewohnheit, fast ununterbrochen seinen Schnurrbart zu streichen oder zu drehen, um so staerker, je erregter er innerlich wird."(4). A very excellent example is in the description of the movements of the coward Pfeifer:

"Das Folgende weint, wimmert, bittelt, winselt er in rasender Schnelligkeit durcheinander. Dabei ueberhaeuft er Dreissiger mit kindischen Liebkosungen, streichelt ihm Wangen und Arme, kuesst seine Haende und umklammert ihn schliesslich wie ein Ertrinkender, ihn dadurch hemmend und fesselnd und nicht von ihm loslassend."(5)

But there is another point that strikes our attention when we speak of Hauptmann's observation of men. When we are told that the traveller is "aufgelegt zur Heiterkeit, lebhaft und frech", does it not suggest that he is a gay and assertive person? Or when Frau Buchner is described as "eine freundlich blickende Person", does it not mean that she is a kind woman? Or when Miele's face is said to be "hart, sinnlich, boesartig", does it not convey the idea that the maid is a hardened, sensuous and malignant woman? If our assertions are correct, then

(1) Ges. Werke, vol. III, p.64.

(2) ibid. p.213.

(3) Ges. Werke, vol. I, p.21.

(4) ibid. p.62.

(5) ibid. p.226.

we may say that Hauptmann's description of a man's appearance provides us also with an insight into his character.

A large amount of material has been collected to illustrate Hauptmann's skill of observation and reproduction, but space does not permit treatment of this point more fully. On the other hand, if even these quotations have made this presentation too monotonous, it should be remembered that an injustice would have been done to the author if the illustrative material had been reduced to the minimum. Observation is Hauptmann's vital vein in his dramatic productions. It is life that he is concerned about and nothing else. To be true to reality, to himself and to mankind, is his highest ambition and accomplishment. To overlook this would lead to a misunderstanding of Hauptmann's drama as such, and to question the author's accuracy would betray an unconscious and involuntary confession of ignorance of human life and nature. And that is why Hauptmann himself had uttered these memorable words: "Wer meine Dramen verleugnet, verleugnet sein Menschentum." (1)

2. The Law of Heredity.

In his approach to reality, Hauptmann does not

(1) R. F. Arnold: "Das deutsche Drama", p.725.

overlook the secret forces working within human nature. Considering man as a product of nature, he realizes that the physiology of man is subject to natural laws, and in this connection he emphasizes the law of heredity. ^{the discovery of} This law is a result of the scientific research of his day, and it means that the physical and mental traits are transmitted from parents to offspring. Taking this law of inheritance as an established scientific fact, Hauptmann proceeds to demonstrate its validity in his dramas.

Under the influence of Forel, who was a staunch supporter of total abstinence from alcoholic drinks, Hauptmann raises the problem of alcoholism in its relation to posterity. Since the effect of alcohol is detrimental to the normal development of the human system, are there any measures to be taken to prevent this delinquency? Is the principle of the survival of the fittest to be applied to mankind? Those who are unfit - are they to be eliminated? Or is it better to sympathize with a suffering weakling and be unmerciful to the rest of human society? Is marriage then to be guided by the discriminating method of selection? These are the questions which Hauptmann puts forth in "Vor Sonnenaufgang".

The quality of the future generation is considered by Loth as the most important concern of the human race. With this view in mind, he practices total abstinence.

When he comes to Witzdorf and accidentally meets his old schoolfriend, Hoffmann, he finds out that his ideas are new and met with disapproval. To justify his stand, and yielding to Helen's request to give the reason for his abstinence, Loth gives a concrete proof by referring to a recently published article describing the effects caused by the consumption of alcoholic liquors in the United States of America. Among other evils caused by the use of alcohol, Loth impresses the fact that the consequences of drinking appear even in the third and fourth generations. Therefore, as far as he himself is concerned, he will strive to preserve the undefiled inheritance of his ancestors:

"...ich bin absolut fest entschlossen, die Erbschaft, die ich gemacht habe, ganz ungeschmaelt auf meine Nachkommen zu bringen." (1)

What Loth is stating turns out to be an undeniable fact in Hoffmann's own family. Hoffmann's wife, the daughter of a drunkard, is addicted to alcohol, and drinks so much as to fall into states of unconsciousness. This tendency toward drink is an inheritance from her father, and she transmits it also to her first-born child which dies in early infancy. We learn of this fact when Dr. Schimmelpfennig in his attempt to save Loth from the eventual catastrophe, tells him the truth that he ought to know

(1) Ges. Werke, vol. I, p.36.

before he decides to marry Helen. Dr. Schimmelpfennig:

"Nach der Essigflasche hatte das dumme Kerlchen gelangt in der Meinung, sein geliebter Fusel sei darin. Die Flasche war herunter - und das Kind in die Scherben gefallen. Hier unten, siehst Du, die vena saphena, die hatte es sich vollstaendig durchschnitten."(1)

When Loth hears the fatal truth, he immediately decides to give up any further contemplation of marriage with Helen, though Dr. Schimmelpfennig suggests the possibility of suppressing such an inherited habit by proper cure and education of the children.

Another example of Hauptmann's application of the law of heredity is found in his drama, "Das Friedensfest". This drama presents a pathological case. The curse of an abnormal mental habitus of Dr. Scholz is transmitted to his children. His chief characteristics are: pathological rage, and abnormal nervousness; besides, he is an irresponsible spendthrift, and the victim of illusions of persecution. Frau Scholz describes her second son, Wilhelm, in terms of his father's characteristic traits. Frau Scholz:-

"...Du kannst Dir naemlich nicht denken, wie verschlossen der Junge immer war, ganz wie der Vater. Keinen Spielkameraden, keinen Schulfreund, kein Nichts hatte er."(2)

Robert, the oldest son, is more affected by heredity than the other children. He is sort of a

(1) Ges. Werke, vol. I, p.126.

(2) Ges. Werke, vol. III, pp.15-16.

cynical and diabolical character. And because of this inheritance Robert considers himself 'a chip off the old block'. Robert:-

"Und wenn ich diesem Menschen nicht ganz so gleichguelting gegenueberstehe als irgend einem X-oder Y-Narren, so liegt das daran, dass ich...na item - (er raucht) weil ich...na eben: ich bin eben gewissermassen ein Produkt seiner Narrheit."(1)

Wilhelm has a depressed disposition and is suffering from persecution mania. The same trait is found in their sister Auguste. Auguste:-

"Draussen...meiner Seele.....es ist jemand hinter mir hergekommen."(2)

Some of these characteristic traits are of a spasmodic nature, they come and go. Even after six years of separation Wilhelm is suddenly aroused to an old-time state of anger when he learns that his father is home, too. Through the loving tenderness of Frau Buchner and her daughter Ida, the reconciliation of the family is made possible. Dr. Scholz pardons Wilhelm; and Wilhelm, Robert. But the joy of reconciliation is a very short one. Dr. Scholz under the impression that he is being persecuted by Wilhelm, is seized by a stroke to which he later succumbs. Wilhelm falls into despair and thinks of committing suicide because he considers himself to be a burden to himself and a curse to others. Then comes

(1) Ges. Werke, vol. III, pp.27-28.

(2) *ibid.* p.9.

Robert who suggests that he give up Ida. Wilhelm sees his point and agrees. But suddenly, Wilhelm is aware of Robert's jealousy and decides to fight on and marry Ida in order to purify his nature and thus become a new man. But Robert considers this regeneration impossible:

"Das moechtest Du gern glauben. Lass gut sein! Da verlangst Du zu viel von Dir. Die fleishgewordene Widerlegung bist Du ja doch selbst."(1)

At the end of the drama Wilhelm thinks that he is being persecuted, that a plot has been instigated against him. In this state of depression, it is Ida who comes, and out of unselfish love comforts him, and takes the risk of becoming his saviour from the dreadful curse of inheritance.

Arnold Kramer, in the drama "Michael Kramer", is another victim of the law of heredity. The inheritance in this case is that of his external physical appearance.

Frau Kramer:- "Der Junge ist elend, er ist nicht gesund, er steckt in keiner gesunden Haut."(2) He suffers because of his ugly looks. As an artist he is very sensitive to this defect and finds no peace among his fellow-men for they despise, scorn, and laugh at him. Humiliation and degradation is his lot. And in this agony of inner torture, Arnold Kramer is driven into despair and

(1) Ges. Werke, vol. III, p.96.

(2) *ibid.* p.349.

ends his life. Arnold:- "...Mir ist nicht sehr wohl in meiner Haut."(1)

A very fitting example to substantiate the hereditary influence upon the life of a human being is given in the drama, "Die Weber". Hauptmann refers to a girl that was born with a physical disease.

Weber Heiber:- "Sieh ock, ich hab a krank Maedel derheeme zu lieg'n. Da mecht a Flaeschl Medezin sein."

Der alte Baumert:- "Wo tutt's er'n fehlen?"

Weber Heiber:- "Nu sieh ock, 's war halt von kleen uf a vermickertes Dingl. Ich weess gar nich....na, Dir kann ich's ja sag'n: se hat's mit uf de Welt gebracht. Also 'ne Unreenichkeit ieber und ieber bricht 'r halt durch's Geblitte."(2)

Having discussed the undisputable effect of the law of heredity and having seen the helplessness of the afflicted individuals, we shall turn now to another factor of influence, that of the doctrine of milieu.

3. The Doctrine of Milieu.

From the scientists, Hauptmann adopts the fact that man is not only a product of nature, but also a product of environment. That is to say, man is a part of his environment and subject to its influence. While original human nature is transmitted according to the laws of inheritance, the personality of man is the result of the influence of environment upon the hereditary structure of the human organism. By personality we mean the outward

(1) Ges. Werke, vol. III, p.389.

(2) Ges. Werke, vol. I, p.146.

expression of man's character; character in its turn is the sum-total of all experiences. Consequently, experience determines personality. Since man is a social being, it is his social environment which largely determines his experiences and these mould his character, though the physical environment of climate, food and work is by no means negligible. Taking all this into consideration, we may conclude that according to the doctrine of milieu, man is to be observed and studied in his relation to his immediate environment. Whatever the individual thinks or does is a manifestation of the application of the doctrine of milieu. Since this is true, Hauptmann proceeds to uphold Naturalism in conformity with this doctrine.

A dramatical presentation of the influence of milieu is found in "Vor Sonnenaufgang". The only person who desires to escape the influence of environment but who is in constant danger of falling into the abyss of complete destruction, is Helen Krause. The influence of environment is the more horrifying to her because she is conscious of its power. Upon her return from pension, Helen realizes that her fate is sealed if she remains in her paternal house. Her father is a drunkard, a brutal man, who has the impudence and meanness to assault and profane his own daughter; her step-mother - an adultress, leads a licentious life with her own nephew who is

betrothed to Helen; her brother-in-law is a hypocritical and avaricious person, and her own sister is addicted to alcohol. This is the atmosphere in which she lives, an atmosphere of wickedness, guilt and decay. Enlightened by the little knowledge she gained in school, Helen is fearful of assimilating boorish manners, and becoming a prey to shame and distress. Her despair reaches the climax when she herself describes her own environment:

"...Schlimmer kann's nicht kommen: - einen Trunkenbold von Vater hat man, ein Tier - vor dem die... die eigene Tochter nicht sicher ist. - Eine ehebrecherische Stiefmutter, die mich an ihren Galan verkuppeln moechte....Dieses ganze Dasein ueberhaupt. - Nein - ! ich sehe nicht ein, wer mich zwingen kann durchaus schlecht zu werden. Ich gehe fort! Ich renne fort - und wenn Ihr mich nicht loslasst, dann....Strick, Messer, Revolver!...mir egal! - ich will nicht auch zum Branntwein greifen wie meine Schwester."(1)

She utters those words because ~~she~~ she did not escape the beneficial influence of the school environment; again at home, the influence was just the opposite. When she sees her home again, she wishes she had never gone to school. But a ray of hope enters into her life. She meets Loth, - an idealist, and whom she visualizes as her saviour. But her hope is very short-lived. Loth changes his mind because of his disapproval of that environment in which he finds Helen living and because of hereditary implications. And if Loth forsakes his love, and Helen takes her own

(1) Ges. Werke, vol. I, pp.65-66.

life, it is due to the influence of their respective environments.

In the drama, "Einsame Menschen", Anna Mahr - a complete stranger - enjoys the hospitality and friendliness of the home of Johannes Vockerat. As a result of this environment, she feels invigorated and happy. Fraeulein

Anna:-

"Ich fuehle mich so sehr gluecklich in Ihrer Familie. Sie sind alle so herzlich zu mir. Sie sind ueberhaupt alle so gute Menschen."(1)

But Johannes Vockerat too feels the influence of Anna. He finds an understanding friend in her: she takes interest in his studies and work. Because of this understanding which has been denied him by his wife, Johannes becomes a new person: he is content and happy. The cause of this change is explained by the influence of the same educational environment, both Johannes and Anna Mahr had the privilege of attending a university. Johannes:-

"...Es beruht darauf, dass wir geistig aehnlich veranlagt sind, dass wir uns aehnlich entwickelt haben. Deshalb verstehen wir uns dort noch, wo uns andre nicht mehr verstehen, wo Ihr mich nicht mehr verstanden habt. Seit sie hier ist, erlebe ich gleichsam eine Wiedergeburt. Ich habe Mut und Selbstachtung zurueck gewonnen. Ich fuehle Schaffenskraft..."(2)

On the other hand, being a father of a family, Johannes cannot escape the duties of domestic life. Therefore, when Anna Mahr leaves Vockerat's home, Johannes finds

(1) Ges. Werke, vol. III, p.145.

(2) ibid. p.202.

himself completely alone. His loneliness, however, is a proof of the fact that he is violating the doctrine of milieu: he is refusing to cooperate with his immediate environment. But since the violation of any law brings a penalty, so Johannes has to pay his penalty, and he pays dearly: with his own life.

The effect of the influence of environment is also seen in the family life of Dr. Scholz. Since the latter is a pathological character, he creates an atmosphere in which life for the rest of his family becomes unbearable. Because of an unhappy marriage, Frau Scholz is left to herself, and in her sorrow and distress she gradually becomes irritable and despondent. Because of their extreme nervousness, Dr. and Frau Scholz create a very unpleasant atmosphere. Robert describes his home as a place without love and mutual understanding; as a rotten and fermenting swamp. He recalls with horror the family scenes of his early childhood:

"...Hat es bei uns irgend ein Fremder je laenger als einen halben Tag ausgehalten? - Haben sie sich nicht alle von uns zurueckgezogen, Nitzsches, Lehmanns...?....Ich saaage Ihnen, Frau Buchner! in Gegenwart wildfremder Menschen kamen sie sich derart in die Haare, dass die Fetzen flogen. Die Mutter riss das Tischtuch herunter, der Vater zerkeilte die Wasserflasche. - Heiter! nicht? - heitre Szenen, heitre Kindheitseindruecke!?"(1)

Then he thinks of how his father had tyrannized over both his brother Wilhelm and him by forcing them to stay in

(1) Ges. Werke, vol. III, p.30.

their room and study their lessons for ten hours a day. Having failed in his methods, he had finally left them to themselves. As a result, Robert and Wilhelm were driven out on the street and subjected to its influence. Wilhelm confesses:-

"...Fuenf Jahre lang waren wir im verwegensten Sinne uns selbst ueberlassen....Banditen und Tagediebe waren wir.....Auf diese Weise, Ida! sind wir so eine Art self-made man - aber wir sind nicht besonders stolz darauf."(1)

Thus their lives are misshaped not only by the influence of heredity, but also by the influence of their environment. This is expressly stated in the words of Wilhelm:

"....Man hat mir hier mein Leben gegeben, und hier hat man mir dasselbe Leben - fast moechte ich sagen: systematisch verdorben..."(2)

A reference to the influence of environment is also given in "Fuhrmann Henschel". Here we find that Henschel having married his former maid, becomes a different man. Once respected and honored by people far and wide, he now finds himself without friends. Through the influence of his wife, he has unknowingly driven them away. Walther:-

"Wenn Du bloss und waerscht noch der alte wie frieher; aber wer weess, was in Dich gefahren is. Dazumal hast Du doch dagestanden: de Leute kamen von weit und breit und holten bei Henschel-Wilhelm Rat. Und was der sagte, das war, mecht' ma' sprechen, wie a Gesetze, das stand, kann man sagen. Wie Amen in der Kirche war

(1) Ges. Werke, vol. III, pp.48-49.

(2) ibid. p.40.

das. Jetztte is gar kee' Auskommen mehr mit Dir."(1)

Lachmann in "Michael Kramer", points out how necessary it is to have a congenial atmosphere, for environment determines the individual's happiness:

"Der Fisch ist ans Wasser angepasst. Was leben will, braucht seine Atmosphaere. Das ist im Geistigen ebenso. Ich bin in die falsche hineingedrueckt. Ob Du willst oder nicht, Du musst sie einatmen. Und siehst Du, da wirst Du selber erstickt. Du empfindest Dich nicht mehr. Du kennst Dich nicht mehr. Du weisst ueberhaupt von Dir selber nichts mehr."(2)

And Mr. John in "The Rats", desiring to give the child a proper environment, says:

"Soll mein Kind in so 'ne Umjebung jrosswachsen, womeglich det ma wie Bruno ieber Daecher jehetzt und det och ma womeglich in Zuchthaus endet?"(3)

From this and other examples we may say that Hauptmann did not ignore the influence of the milieu, and whenever he applied it, its meaning was clear and consistent and never in doubt.

Now after having seen the dominating influence of heredity and milieu, we may ask ourselves: what is its implication? The answer to this question we find in the examination of the term - Determinism.

4. Determinism.

According to the naturalistic theory, nature is

(1) Ges. Werke, vol. II, p.84.

(2) Ges. Werke, vol. III, p.405.

(3) Das dramatische Werk, vol. IV, p.438.

fundamentally the structure of the world and its activities. But since nature obeys its own laws, the universe is completely determined. That is to say, all things happen according to established causes. The individual who lives in the world, cannot be totally isolated from it. As a social being his interests are dictated by the problems which he meets in his environment; as a product of nature, his physical constitution, whatever it may be, is that of a part of the universe, and subject to its laws. Whichever way he may turn, the individual finds himself determined in every respect. From this we may state what we mean by determinism. Determinism is a theory which asserts that every event is explained in terms of its antecedents; and that human action is motivated by forces acting upon the individual. Thus the implication of the law of heredity and the doctrine of milieu is that there is no personal freedom: the individual acts because of necessity.

Hauptmann, as naturalist, accepts this theory of determinism and presents the individual lives as guided not by their own will but by an invisible hand of nature; they move down blind alleys till they finally have but one choice, realization of, and resignation to, the universal will, or in other words, realization of and submission to the universal determinism.

Consider the circumstances in which Helen Krause

finds herself in the drama "Vor Sonnenaufgang". Is she well pleased with her paternal home? No, not at all. Realization of the corruption that is going on in her environment, and the thought that she too may eventually be identified with it, makes her feel extremely unhappy. She has contempt for her environment, and since she is a part of it, she feels that Loth has every reason to despise her home including herself. Helen is so determined in her attitude that she decides even to leave her home or take her own life: "...Ich gehe fort! Ich renne fort - und wenn Ihr¹⁾ mich nicht loslasst, dann....Strick, Messer, Revolver!..."

Helen realizes that her attempt to change her milieu will be in vain, she therefore hopes to free herself of that destructible bondage by marrying Loth. That is, she is determined to act according to her own will, to act freely. But does she achieve her goal? Do we see her will being fulfilled? No, we see the opposite, a complete annihilation of her will and herself.

Hoffmann too is not exempted from the effect of determinism. He too conforms to the usage and traditions of his milieu. His actions are not a result of his will-power but of the influence of external powers.

When Frau Buchner, in "Das Friedensfest", is of

(1) Ges. Werke, vol. I, p.66.

is of the opinion that it is possible for father and son to be reconciled, if only they have the will, Frau Scholz states that her firmest wishful thinking is hopeless: in other words, our will is hampered by circumstances:

"Der Wille, der Wille! Geh mer nur da mit! Das kenn ich besser. Da mag man wollen und wollen und hundertmal wollen, und alles bleibt doch beim Alten..." "Dein Wille ist sehr gutt, aber ob Du damit 'was erreichen wirst - ? Ich glaube, nicht." (1)

And if we consider the two brothers Robert and Wilhelm in "Das Friedensfest", are they not also convinced that there is no personal will? Robert admits that they are ill-formed by heredity and environment and nothing can be done to reform them; for they cannot accomplish "Dinge, di man seiner ganzen Naturanlage nach nun 'mal nicht leisten kann." (2) Wilhelm confesses that he is not even master of himself: "...Ich bin so entsetzlich wandelbar!" (3), that there is something in men beside which the human will has no significance whatsoever: "Ich weiss nicht mehr..Ich weiss nur...Es steckt etwas in uns Menschen...der Wille ist ein Strohalm..." (4)

Do we have a different picture in the drama "Einsame Menschen"? Johannes affirms that he is powerless against the dictates of his nature: "...Fuer meine Natur

(1) Ges. Werke, vol. III, p.18.

(2) *ibid.* p.92.

(3) *ibid.* p.45.

(4) *ibid.* p.51.

kann ich nichts..."(1) and that his condition is determined by the influence of something that he has made a part of his present environment: "...Das, was Ihr wollt, geschieht nicht! - Ich bin nicht der, der ich noch vor kurzem war, Braun! Ich habe etwas ueber mich aufgehaengt, was mich regiert..."(2) And Kaethe, who fails in her efforts to make Johannes happy, states in utter discouragement: "...Aber man kann eben nicht gegen seine Natur: das ist das Unglueck!..."(3)

In "Die Weber" old Hilse cannot become reconciled with the fact - that his fellow-weavers, men like himself and his son had been capable of becoming so aroused as to participate in a rebellion and plunder and destroy Dreisiger's house. Yet the fact remains, they had lost control of themselves and had done what they should not have done. Then when Gottlieb, after being accused of cowardice and made an object of ridicule, sees his wife in danger, he suddenly changes his mind and goes into action: "...Soll mir mei' Weib derschossen werd'n? Das soll nich geschehen! Ufgepasst, jetzt komm ich!"(4) In both cases the action was determined by circumstances. The action of the personal will-power was checked by unforeseen obstacles.

(1) Ges. Werke, vol. III, p.113.

(2) ibid. p.203.

(3) ibid. p.205.

(4) Ges. Werke, vol. I, p.255.

Confining ourselves to these few illustrations, it is quite conclusive that Hauptmann in his naturalistic drama adheres with consistency to the theory of determinism.

Recapitulating what has been mentioned in the preceding analysis, we note that Hauptmann by means of a scientific approach follow, strictly the naturalistic theory. Every minute observation is ~~being~~ recorded with the greatest exactitude. The natural sound of conversational language is being brought to the foreground. In its expression we hear and feel the outburst of true life; in its description we see its reality. The man we have before our eyes is not a metaphysical being, a mere concept or idea, but a natural man whose existence is confined to this earth and subjugated to natural laws; in other words, he is not a product of imagination but of nature. As such he is subjected to the law of heredity and to the influence of the milieu. Whatever physical and mental traits he inherits, he keeps them for the rest of his life, though they may cause him sorrow, suffering or even death. If the environment is congenial, the individual may reap its harvest; but if it is the very opposite, he is doomed to destruction. Since the individual cannot escape the influence of heredity and milieu, his will is determined; that is, it is rendered powerless. This, however, does not mean fatalism. Fatalism believes in the intervention

of supernatural powers, whereas naturalism excludes any such intervention. It rests on the fundamental principle that whatever takes place follows a natural sequence in causal order. Finally, as a result of this, there is no mystery before us - only a natural event explicable by scientific investigation. That event - is life, and Hauptmann - its silent observer.

II. Treatment of Social Problems.

In the preceding chapter we dealt with Hauptmann's method of approach, and we saw that his object of observation is the material, the actual and the real, and that whatever he presents is life exactly as it is. The present chapter will show us that Hauptmann goes a step farther. Life that is to be reproduced from the standpoint of drama must be true sociologically. Whatever else man's nature may be, at least it is certainly social. The individual grows up in society; he speaks its language and reflects upon its thoughts; he enters into business relations with the other members of society; and he provides for himself food and clothing and other essentials of life. Hence, isolation of the individual from society is unthinkable and would make his life intolerable. This being true, Hauptmann considers the individual in terms of his social status. In this regard, he does not confine himself exclusively

to the representation of nobility and the middle class. He definitely breaks with this traditional usage of dramatic art. As a convinced adherent of the naturalistic school he introduces to the audience the common, simple, humble people as well: the poor working class and the poor outcasts of society. From now on they too have a right to a role, or even to a hero's part in the drama. Consequently, they appear on the stage not in disguise but in person. They speak their own language, they do their own work, they have their own thoughts, and they carry, and suffer under, their own burdens. Whatever is being revealed, is done directly, and in concrete terms of life. To understand that part of reality which we call social life, we must know its problems - hence, because he wishes to reveal and explain them, Hauptmann in his drama treats social problems from a socialistic point of view. We shall discuss them under the following headings: 1. Living conditions; 2. Characteristics of the various classes; 3. Social relationships; and 4. Criticism of the existing social order.

1. Living conditions.

A complete account of the living conditions among the working people is given by Hauptmann in his social drama, "Die Weber". To be able to show these, he took into consideration not only the records of his

great-grandfather and grandfather, who happened to be Silesian weavers, but also the results of his own personal observations. He went to his native Silesian mountains to study the living conditions there. From the facts so gathered, he was able to reproduce the so-called 'house', which was in reality a small, low and wretched hut, consisting, as a rule, of but one room which served not only as a living-room and sleeping quarters where four or five persons slept on strawsacks on the floor, but as a workshop for weaving as well. One or two little window-holes, partly plastered over with paper and straw would admit a meagre light. The only source of heat would be an old worn-out stove, and this, together with a scarcity of wood, would make heating so uncertain, that an atmosphere of dampness and chill was common. The stove would smoke constantly, and the inhabitants, through inhaling the soot, would suffer from coughs and similar ailments. Then too, the rain would seep through the poor weather-beaten roofs making living conditions not merely unsanitary but unbearable. A very striking account of the deplorable conditions under which the majority of the weavers had to live, is given in the words of old Baumert:

"Nu, da sieh ock den Rauch. Na, da nimm amal an, kann woll hier Wandel ~~wer~~'n? A sterzt heilig bald ein, d'r Owen. Mir missen'n sterzen lassen, und a Russ, den missen m'r schlucken. Mir husten alle, eener mehr wie d'r andre. Was hust't, hust't, und wenn's uns

wenn's uns derwirgt und wenn gleich de Plautze mitegeht, da fraegt uns ooch noch kee' Mensch dernach."(1)

As a result of such poor living conditions, the people, to repeat, were exposed to attacks of various diseases, especially to consumption and rheumatism. Thus Mutter Baumert complains:

"...Sieh ock, ich ha' halt's Reissen. Sieh D'r bloss amal meine Finger an....Ich bin D'r halt aso elende! Ich kann D'r kee' Glied ni bewegen. 's gloobt's kee' Mensch, was ich muss fer Schmerzen derleiden."(2)

The living conditions described are the result of extreme poverty, which in its turn is due to the existence of factories equipped with mechanical looms. Overproduction results and the goods of smaller village trading centers are run off the market. On account of such economic conditions there is little work for the weavers; and if employed, they have to take what is given them. Under these circumstances they can hardly exist. They are doomed to starvation. Therefore, if by chance they find some grain or flour lost on the road by some well-to-do peasant on his way to the mill or to his home, they pick it up and treasure it as a God-sent gift. There is no help extended them from those who have the means to live. Consequently, they are left to themselves in dire need and distress. When a poor woman, Frau Heinrich, comes to Baumert's family and begs for a handful of flour for her

(1) Ges. Werke, vol. I, pp.168-169.

(2) *ibid.* p.167.

hungry children, Baumert would like to help her but they themselves have nothing. Disappointed and in despair Frau Heinrich says she cannot return empty-handed and endure the sufferings of her little children; and she expresses her willingness to be content even with the feed for pigs:

"...Ich waer' ja zufriede, wenn's uf Schweinfutter langte! - Aber mit leeren Haend'n darf ich eemal nich heemkommen...."(1)

For a dish of buttermilk from some peasant, the weaver has to exchange a sackfull of potatoe peelings. These poor people very seldom see meat. Old Baumert relates that it is two years since he last had meat, and that he was forced to kill a stray dog which had come to them about four weeks ago; for he wanted meat and such an opportunity did not come very often. Hornig - a junk-dealer - who has seen the poverty of the weavers forty years, describes their starvation and death by referring to the Fuller family:

"...Die Kinder, die klaubten mit Nachbarsch Gaensen im Miste 'rum. Gestorben sein de Leute - nackend-uf a Fliesen im Hause. Stinkende Schlichte hab'n se gefressen vor Himmelsangst. Hingerafft hat se d'r Hunger zu hunderten und aberhunderten."(2)

Besides hunger, there is another factor which adds to the hardships of these poverty-stricken weavers, and that is unduly large families. The cashier Neumann

(1) Ges. Werke, vol. I, p.165.

(2) *ibid.* p.195.

tells the apprentice that the weavers have a child every year. Frau Heinrich who complains about hardships states the number of her children:

"...Neun hungriche Maeuler, die soll eens nu satt machen. Von was d'n, hae?....Mir hab'n nischt zu brechen und zu beissen."(1)

Baumert referring to the Heinrich family says: "...Se ha'n neun Kinder, und 's zehnte is unterwegs."(2)

The wretched state of the huts, the misery of poverty and hunger, the hardships of having large families - these sum up the life and surroundings of the weavers. The presentation of these things, however, is not an accusation but an unveiling of what has long been hidden from the public eye, and also the announcement of the entrance of a new social group upon the stage of life. With this assertion we turn now to the examination of the characteristics of the various classes.

2. Characteristics of the various classes.

Since there is no indication of any attempt to improve the deplorable conditions mentioned in the preceding outline, such a state of things affects their inner lives. They begin to lose hope and are driven to despair. There is a case where under such circumstances a man is driven to insanity:

(1) Ges. Werke, vol. I, pp.163-164.

(2) *ibid.* p.151.

"...Oben bei uns in Steenkunzendorf sitzt eener schonn a ganzen Tag an d'r Bache und waescht sich, nackt, wie'n Gott gemacht hat. Dem hat's gar a Kopp verwirrt."(1)

To many a man imprisonment is more welcome than freedom:

"...im Zuchthause is immer noch besser wie d'rheeme. Da is ma' versorgt; da braucht ma' nich darben.."(2) Many see

their only salvation in death, and long for it: "Fer unser eens, Heinrichen, waer'sch am besten, d'r liebe Gott taet a Einsehn hab'n und naehm uns gar von d'r Welt."(3)

Sometimes the hardships become so great that a weaver is forced to commit suicide: "Am best'n, ma' macht's, wie d'r Nentwich Weber, ma' legt sich a Schleeefl um a Hals un knippt sich am Webstuhle uf..."(4)

We are told that the weavers drink. Dreissiger refers to the fact that they drink copiously: "...wollen von Hunger reden und haben so viel uebrig, um den Fusel quartweise konsumieren zu koennen..."(5) But if the weavers take to drinking we must assume that they do so because of poverty and worry, as is the case with other poor people in Hauptmann's drama: "...Mir armen Leute, mir trinken aus Sorgen, bei Gott, nicht aus Ibermutter, gnaediger Herr!"(6)

(1) Ges. Werke, vol. I, p.200.

(2) ibid. p.252.

(3) ibid. p.163.

(4) ibid. p.153.

(5) ibid. p.155.

(6) Ges. Werke, vol. VI, p.81.

From the conversation between the forester and the traveller, we learn that the nobility of the country - consisting of counts and barons and such - forms a considerable class. On account of their unfairness and unreasonableness these nobles, together with the well-to-do peasants, are disliked by the weavers. This we gather from the following quotation:

"Das is jetzt aso: d'r Pauer und d'r Edelmann, die ziehn a een'n Strange. Will a Weber an' Wohnung hab'n, da sagt d'r Pauer: ich geb' d'r a klee' Lechl zum drinne wohn'. Du zahlst m'r scheene Zinse und hilfst m'r mei' Heu und mei' Getreide 'reinbringen, und wenn de ni willst, da sieh, wo de bleibst. Kommt eener zum zweeten, der macht's wie d'r erschte." (1)

The main characteristic of the middle class at that time is an untiring and persistent effort to succeed, regardless of the means employed. In "Vor Sonenaufgang", Loth's attention has been called to the fact that Hoffmann after having intentionally intoxicated the local peasants, has obtained by this unscrupulous method, their consent to sign a contract on the basis of which all coal profits are to go **over** to him alone, for which he would pay them a very insignificant sum of rent money. (2) Then in "Die Weber", we hear Frau Welzel reprimanding her husband for not having enough ambition; according to her, ambition is the essence of life:

(1) Ges. Werke, vol. I, pp.193-194.

(2) *ibid.* p.17.

"Das is kee' Verbrechen, wenn d'r Mensch will vorwaerts kommen. Aso wie Du freilich denkst, aso denken ni alle. Das waer auch ni gutt, da kaem' keener vom Flecke, da blieben se alle sitzen. Wenn Dreissigers Grossvater aso haette gedacht, da waer a woll sein a armer Weber geblieben. Jtzt sein se steinreich. D'r alte Tromtra war o nuch mehr wie a armer Weber, nu hat a zwelf Rittergieter und is oben druf adlig gewor'n."(1)

In realising their dreams and in being good to themselves, the members of the middle class remain ignorant of, and indifferent, to, the poverty and other hardships of their less fortunate fellowmen of the lower working class. Dreissiger in "Die Weber", owner of a factory and employer of a considerable number of men is not concerned with the pressing needs of his men and their families; he plays whist and when disturbed by their complaints, he thinks he has settled the matter by advising them to eat grass if they are hungry.(2) When a little boy who comes to deliver some wool faints because he is exhausted and faint from lack of nourishment, the same Dreissiger scolds his parents for sending such a weak child, without realising that it was their necessity that forced them to send their child to the office: "...Ein Unverstand ohnegleichen, so'n schwaechliches Kind diesen langen Weg machen zu lassen..."(3)

The ordinary bourgeois - the manufacturer, and

(1) Ges. Werke, vol. I, p.189.

(2) ibid. p.235.

(3) ibid. p.151.

the well-to-do peasant - they too drink - not some kind of fusel, as do the poverty-stricken, but beer, wine, cognac and champagne. And they drink not because they have cares and worries regarding the indispensable necessities of life, but because they are well off and rich; to them drink is not a necessity, but a luxury. Referring to the peasants of Witzdorf, Loth tells Helen that he noticed there unusual wealth: "Ich habe nur immer gestaunt. Ich kann Sie versichern, solche Bauernhöfe gibt es nirgendwo anders; da guckt ja der Ueberfluss wirklich aus Tueren und Fenstern." And Helen agrees with Loth in the following: "Da haben Sie recht. In mehr als einem Stalle hier fressen Kuehe und Pferde aus marmornen Krippen und neusilbernen Raufen!..."(1)

But what are the consequences of such a care-free life and overindulgence in alcohol? The answer is given by Loth who states that there is nothing but wickedness: "Frevel ueber Frevel, wohin man hoert."(2) And later on Hoffmann confesses the truth by saying: "...Es ist 'ne Unsitte, ich geb's zu..."(3) Thus while some indulge in extravagance and luxury, others perish in extreme poverty and misery.

(1) Ges. Werke, vol. I, p.22.

(2) ibid. p.59.

(3) ibid. p.83.

In spite of its earnest efforts the government remains misinformed about actual conditions in the respective districts. The government-inspector, whose visits are confined to the few and best houses and establishments, reports to Berlin that there is no want:

"...da kommt so a Herr von der Regierung, der alles schon besser weess, wie wenn a's gesehn haette. Der geht aso a bissel im Dorfe 'rum, wo de Bache ausfliesst und de scheensten Haeuser sein. De scheen'n blanken Schuhe, die will a sich weiter ni beschmutzen. Da denkt a halt, 's wird woll ieberall aso scheen aussehn, und steigt in de Kutsche und faehrt wieder heem. Und da schreibt a nach Berlin, 's waer und waer eemal keene Not nich..."(1)

The clergy as represented by Hauptmann, believes that the preaching of the Word of God alone is sufficient for solving the vexing problems of daily life. They exhort the people to obedience, but ignore their hardships. To participate actively in social reform means to undermine the social peace. They associate with the well-to-do class and take care that they seize every opportunity to assure themselves of some definite compensation towards the unpaid portion of their salary. One of such opportunities lies in holding unduly large funerals which are well attended by local parishioners as well as those from the outlying districts: on such occasions an offering is collected and given to the clergy, as Wiegand relates:

(1) Ges. Werke, vol. I, p.195.

"...An so'nem grossen Begraebnisfest, da hat die hohe Geistlichkeit ihre scheene Jebervorteilung. Desto zahlreicher so eine Grablegung gehandhabt wird, je umfaenglicher auch die Offertorien fliessen. Wer die hiesigen arbeitenden Verhaeltnisse kennt, der kann mit unmassgeblicher Bestimmtheit behaupten, die Herren Far-
rer dulden bloss widerstreblich die stillen Begraeb-
nisse."(1)

This description of the clergy brings to a close our discussion of the characteristic features of the leading classes which were revealed to us in the course of our reading. Though this survey is of a general nature, it gives us a sufficient insight into the characteristics of the various classes. This additional information provides us with a background; and in view of this we are now in a position to proceed to the consideration of the next point in order, namely, the social relationship.

3. Social relationships.

Since the family is the smallest social group in which a social relationship is possible, it will be in order if we begin our examination of social relationships with Hauptmann's survey of family dramas, in which Hauptmann deals with family discord and other facts associated with marriage in general. It is to be remembered that in the discussions devoted to the law of heredity and the doctrine of milieu, we dealt extensively with the causes that led to family scenes and tragedies. Another example

(1) Ges. Werke, vol. I, pp.185-186.

which shows how breeding and environment can be the cause of an unhappy marriage, is found in "Einsame Menschen". Johannes tells Kaethe directly that they do not suit each other: "Nein - Kaethe! - wir passen wirklich nicht zusammen!"(1) Explanation of this statement is found in the fact that intellectually speaking, Kaethe is inferior to Johannes. Hence there cannot be very much in common between them. That Kaethe has felt this gap of inferiority and has had premonitions of difficulties arising from these differences, we see in her own words:

"Siehst Du, Mutterchen, mein erstes Gefuehl, das ich damals hatte, als Hannes zu mir kam und mich holen wollte - das war doch ganz richtig. Ich weiss, den ganzen Tag drumselte mir's im Kopf 'rum: was soll denn nur ein so geistreicher und gelehrter Mann mit Dir anfangen? Was kann er denn an Dir haben? Siehst Du, das war ganz richtig gedacht."(2)

In "Vor Sonnenaufgang" another cause than that of heredity and environment makes marriage unhappy. Hoffmann marries a daughter of a drunkard, not out of love but because of pecuniary reasons. He achieves his goal by getting possession of a very profitable estate, but as far as the family life is concerned, it is unhappy, and the marriage, of course, a complete failure. His wife drinks because of hereditary influence; and he drinks in order to benumb himself.

(1) Ges. Werke, vol. III, p.168.

(2) ibid. p.245.

From relationships within the family, Hauptmann passes on to another sphere of human relationship: that existing between employer and employee.

The description of the impoverished living conditions of the weavers also exposes the wretched working conditions, since the weavers work in huts that are but badly ventilated, poorly heated, and ill-lighted. To what degree such working conditions are unsanitary and fatal to the workers, we can well imagine from the fact that smoke, soot, and dust from the wool, are the cause of various diseases which result either in premature death or disablement for further work. Mutter Baumert thus complains:

"...Ich weess doch gar nich...de Leute kennten denken...aber ich bin doch's Arbeiten gewohnt von Kindheit uf. Ich hab' doch meine Sache immer konnt leisten, und no uf eemal - - 's geht und geht nimehr..."(1)

Conditions in an industrial centre are given in "Einsame Menschen" where Fraeulein Anna reads a book describing the hardships that confront a worker in a steam-boiler factory:

"Da sitzt er vor mir im dunklen Winkel des Kessels, in einen Knaeuel zusammengeballt, in Lumpen gehuell't, vor Muedigkeit fast zusammenbrechend....Seinem blaeu'lich roten Gesicht...der Schweiss herunterrinnt...Seiner gequaelten, breiten, eingefallenen Brust..."(2)

In "Vor Sonnenaufgang", we are told of the wretched situation in the mines by references to the frequent fatal

(1) Ges. Werke, vol. I, p.168.

(2) Ges. Werke, vol. III, pp.156-157.

fatal accidents:

Helene: "Ja, die meisten jungen Leute hier herum gehen auf die Grube. - Ein zweiter Sohn desselben Vaters war auch Schlepper und ist auch verunglueckt."
Loth: "Beide tot?" Helene: "Beide tot....Einmal riss etwas an der Fahrkunst, das andere Mal waren es schlagende Wetter..."(1)

Another example of the relationship between employer and employee is evidenced in the payment of a mere pittance for hard labor. In "Die Weber", the weaver Baecker is displeased with the amount allotted for his work: "Das is a schaebiges Almosen, aber kee' Lohn."(2) And in "Der Biberpelz", Leontine gives her mother her reasons for not going back to work:

"Na, brauch ick mir das woll jefallen zu lassen, det ick aben's muss Holz rinraeumen zwee Meter?...un zwanzig Daler uffs ganze Jahr? Denn soll ick mir ooch noch die Poten verfrieren? Und nich ma' satt Kartoffel und Haering?!"(3)

If the employee is not satisfied with his wages, the employer does not raise them but threatens him or her with dismissal. Thus Dreissiger threatens:

"...Aber ich rate Euch, haltet diese Burschen im Zaume. Wird mir's zu bunt, dann quittierte ich. Dann loese ich das Geschaeft auf, und dann koennt Ihr sehn, wo Ihr bleibt. Dann koennt Ihr sehn, wo Ihr Arbeit bekommt..."(4)

The nature of other social relationships is exemplified in various social injustices. Ansorge, in

(1) Ges.WErke, vol. I, p.58.

(2) ibid. p.147.

(3) ibid. p.261.

(4) ibid. p.155.

("Die Weber"), complains of heavy taxation:

"...Kann da woll a Auskommen sein bei der Teuerung? Drei Taler muss ich hinschmeissen uf Haussteuer, een'n Taler uf Grundabgaben, drei Taler uf Hauszinse, Vierzehn Taler kann ich Verdienst rechnen. Bleib'n fer mich sieben Taler uf's ganze Jahr. Da dervon soll ma' sich nu bekochen, beheizen, bekleiden, beschuhn, ma' soll sich bestricken und beflicken, a Quartier muss ma' hab'n und was da noch alles kommt. - .."(1)

Ansorge expresses his grief about the oppression on the part of his landlord in the following words:

"...kann m'r d'r Pauer mei' Haeusl da wegnehmen? 's is halt a Pauer, der will sei' Geld hab'n. Nu weess ich gar nich, was de noch wer'n soll? - Wenn ich halt und ich muss aus dem Haeusl 'nausgehn...Hier bin ich gebor'n, hier hat mei' Vater am Webstuhle gesessen, mehr wie virzig Jahr. Wie oft hat a zu Muttern gesagt: Mutter, wenn's mit mir amal a Ende nimmt, das Haeusl halt feste. Das Haeusl hab ich erobert, meent' a iebersche. Hie is jeder Nagel an' durchwachte Nacht, a jeder Balken a Jahr trocken Brot. Da misst' ma' doch denken..."(2)

Another example of oppression is evidenced by the unscrupulous demands of the lords upon the needy weavers for payment of extra dues and the rendering of manifold services. One of the older weavers complains:

"Mir derfen kee' Zweigl nehmen, aber de Herrschaft, die greift uns desto forscher an, die zieht uns 's Leder egelganz ieber de Ohren 'runter. Da sein zu entrichteten Schutzgelder, Spinn gelder, Naturalleistungen, da muss ma' umsonste Gaenge laufen und Howearbeit tun, ob ma' will oder nich."(3)

Finally, we may refer to a social injustice based upon

(1) Ges. Werke, vol. I, p.173.

(2) ibid. pp.173-174.

(3) ibid. p.192.

social conventions and prejudices. Mrs. Knobbe makes a statement to this effect by explaining why she is at present a social outcast:

"Mein Elend ist nicht erfunden...wie ich eines Nachts im tiefsten Abgrunde meiner Schande einen Vetter einen Jugendgespielen, der jetzt Garderittmeister ist, nachts auf der Strasse traf. Er lebt oberirdisch, ich unterirdisch, seit mein adelstolzer Herr Vater verstiehs, nachdem ich als junges Ding einen Fall getan hatte..."(1)

Having followed the outline of social relationships existing between the individual and society at large; and having observed the wrongs and injustices imposed by society upon its weaker and poorer members, we are aware that Hauptmann does not merely disclose the underlying causes and effects of those relationships, but also indirectly appeals to our sense of social justice to pronounce its verdict. And this verdict that we are about to hear is voiced in criticism of the existing social order.

4. Criticism of the existing social order.

In presenting the criticism of the existing social order through the mouthpiece of his characters, Hauptmann demonstrates that with respect to the privileges of life all men by nature are equal. There is no natural authority by means of which a man could enforce his will upon his fellowman in order to establish for himself favorable living conditions. If there is, however, a difference

(1) Das dramatische Werk, vol. IV, p.403.

in comfort and enjoyments of life, it is because of class-made laws and conventions which violate the principle of equality among the members of the great human society. Therefore, the socialistic movement, that was in vogue at that time, is an expression of dissatisfaction with the prevalent social conditions, and a positive statement that such conditions, which are contrary to the natural rights of man, cannot exist if his happiness is desired. With this view in mind, then, let us hear what different individuals have to say.

To support his point with respect to his own abstinence, Loth in "Vor Sonnenaufgang", impresses upon Hoffmann and Helen the devastating influence of alcohol in modern life. In order to be understood, Loth gives an illustration from a periodical expounding the significance of alcohol in the United States of America:

"...der Alkohol hat direkt eine Summe von drei Milliarden und indirekt von sechshundert Millionen Dollars verschlungen. Er hat dreihunderttausend Menschen getoetet, hunderttausend Kinder in die Armenhaeuser geschickt, weitere Tausende in die Gefaengnisse und Arbeitshaeuser getrieben, er hat mindestens zweitausend Selbstmorde verursacht. Er hat den Verlust von mindestens zehn Millionen Dollars durch Brand und gewaltsame Zerstoerung verursacht, er hat zwanzigtausend Witwen und schliesslich nicht weniger als eine Million Waisen geschaffen. Die Wirkung des Alkohols, das ist das Schlimmste, aeussert sich so zu sagen bis ins dritte und vierte Glied..."(1)

In this statement Loth suggests how such loss could be

(1) Ges. Werke, vol. I, p.36.

prevented, and how much help could be extended to the poor - thus alleviating the hardships of the distressed and needy - if measures were taken to suppress the sale and use of alcohol. Then Loth points out that there is also injustice in modern society. Upon Helen's request to explain what he means by his statement, Loth shows that it is unjust when a labourer starves while an idler enjoys a life of plenty:

"Es ist zum Beispiel verkehrt, wenn der im Schweisse seines Angesichts Arbeitende hungert und der Faule im Ueberflusse leben darf. - "(1)

What Loth really wants to say is his determination to fight on until social wrongs are removed, and all men are made happy:

"...Mein Kampf ist ein Kampf um das Glueck aller; sollte ich gluecklich sein, so muessten es erst alle andern Menschen um mich herum sein; ich muesste um mich herum weder Krankheit noch Armut, weder Knechtschaft noch Gemeinheit sehen. Ich koennte mich so zu sagen nur als letzter an die Tafel setzen..."(2)

That criticism of the existing social order is also uttered by various fraternities and committees Hauptmann shows in "Die Weber", where Dreissiger, pressed by persistent antagonism of the weavers, states to Pastor Kittelhaus the reason for their action:

"Da ist ja den Leuten lange genug klar gemacht worden, in welchem entsetzlichen Elend sie drin stecken. Bedenken Sie doch: all die Vereine und Komitees zur

(1) Ges. Werke, vol. I, p.54.

(2) ibid. p.54.

Abhilfe der Webernot. Schliesslich glaubt es der Weber, und nun hat er den Vogel...moechte alles gemalt und gebraten sein."(1)

The emancipation of women is another form of criticism. In "Einsame Menschen", Frau Kaethe refers to Anna's attitude towards the present status of women:

"...Sie sagte neulich: wir Frauen lebten in einem Zustand der Entwuerdigung. Da hat sie ganz recht. Das fuehl ich hundertmal."(2)

Anna upholds the opinion that women should have more freedom and privileges: otherwise it would seem as if a woman's life must be confined only to her kitchen and the nursery. She herself is a representative of this new freedom, being a student of the University of Zuerich.

In "Die Weber", Dreissiger criticizes the existing economic crisis and urges that something must be done to save industry from complete collapse:

"Das Ausland hat sich gegen uns durch Zoelle verbarrikadiert. Dort sind uns die besten Maerkte abgeschnitten, und im Inland muessen wir ebenfalls auf Tod und Leben konkurrieren, denn wir sind preisgegeben, voellig preisgegeben."(3)

A criticism of an unprincipled police force is given by the blacksmith Wittig, (in "Die Weber"), referring to the local gendarme Kursche:

"...eemal muss a an' verhungerten Betteljungen ins Loch stecken, dann muss a wieder amal a hibsches Webermaedel verfuhrn, dann muss a sich wieder amal sternhagelsmaessig bekreeschen und 's Weib durchpriegeeln, dass se

(1) Ges. Werke, vol. I, p.219.

(2) Ges. Werke, vol. III, p.150.

(3) Ges. Werke, vol. I, p.220.

vor Himmelangst zu a Nachbarn gelaufen kommt;..."(1)

After Jaeger (in "Die Weber") has heard and seen how much the weavers are suffering, he exclaims that the dogs in the cities are better off than they. Thereupon An-sorge decries the misery:

"Mir kenn' D'r nich leben und nich sterben hier oben. Uns geht's leider beese, kannst's glooben. Eener wehrt sich bis ufs Blutt. Zulezt muss man sich drein geb'n. De Not frisst een' 's Dach iebarm Koppe und a Boden unter a Fiessen."(2)

Old Baumert suggests that one should go to Berlin to report the hard conditions to the King. Jaeger replies that this would be of no use, since many things had already been discussed in the newspapers with no positive results whatsoever; that the rich handle the problems as they please. Then as the conversation becomes more and more agitated, Jaeger declares how rich the manufacturers are:

"...Die waten im Fette 'rum bis hie her. Wer das ni gloobt, der brauch ock 'nunter gehn nach Bielau und nach Peterschwalde. Da kann ma' sei' Wunder sehn: immer e Fabrikantenschloss hinter'n andern. Mit Spiegelscheiben und Tuermeln und eisernen Zaeunen. Nee, nee, da spiert keener nischt von schlechten Zeiten. Da langt's uf Gebratenes und Gebackenes, uf Eklipaschen und Kutschen, uf Guvernanten und wer weess was..."(3)

Ansorge joins in and states that in former days the manufacturers shared with the weavers, but that nowadays they keep all things for themselves. But why? Because they

(1) Ges. Werke, vol. I, pp.175-176.

(2) ibid. p.172.

(3) ibid. p.175.

believe neither in God nor the devil; because they know neither the commandments nor punishments; he censures them for their injustices:

"...Da stehl'n se uns halt a letzten Bissen Brot und schwaechen und untergraben uns das bissl Nahrung, wo se kenn'n. Von den Leuten kommt's ganze Unglicke. Wenn unsere Fabrikanten und waer'n gute Menschen, da waer'n ooch fer uns keene schlechten Zeiten sein."(1)

Because of the continuous unsatisfactory conditions and the ruthless indifference to the want of the weavers, the latter decide to take the situation into their own hands. They elect as their leader, Moritz Jaeger, who has just returned from active service. He is their man because he can read and write and has always followed closely and with great interest, the fate of the weavers. Jaeger accepts the leadership and has hopes of bringing the matter to a satisfactory solution, provided the weavers remain united: "...Wenn mir und mer kennten's ufbringen, dass m'r zusammenhielten, da kennt' m'r a Fabrikanten amal an' solchen Krach machen...Da braucht' m'r keen'n Keenich derzu und keene Regierung,..."(2) Ansorge agrees that action must be taken immediately because matters have gone too far: "Und das muss anderscher wer'n, sprech ich, jetzt uf der Stelle. Mir leiden's ni mehr! Mir leiden's ni mehr,

(1) Ges. Werke, vol. I, pp.175-176.

(2) ibid. pp.176-177.

mag kommen, was will."(1)

Finally, the criticism of the existing social conditions results in an open revolt. Pfeifer reports to Dreissiger how the mob has freed Jaeger from the hands of the police:

"Se hab'n a Jaeger Mortiz befreit, a Verwalter gepriegelt und fortgejagt, a Schandarm gepriegelt und fortgejagt. Ohne Helm...a Saebel zerbrochen...nee, nee!...Herr Dreissicher, 's wird ernst! Herr Dreissicher, wird ernst!"(2)

How resolute and determined the weavers are in the pursuit of their revolt, is seen from the route of their march as given by Baecker:

"Halt, heert uf mich! Sei' mer hier fertig, da fang' m'r erscht recht an. Von hier aus geh' mer nach Bielau 'nieber, zu Dittrichen, der de die mechan'schen Webstihle hat. Das ganze Elend kommt von a Fabriken."(3)

Stopping at this point of our discussion, we readily see the growing reaction towards the continuing evils of man-made laws and conventions, and the unwillingness, selfishness and narrow-mindedness on the part of the well-to-do classes to understand the needs of the working people. Realizing that no help is to be expected in terms of better salaries and better working conditions, the only solution to be reached for the existing problems seems to be in the hands of the oppressed people themselves. And, indeed, when the first opportunity is given, a final

(1) Ges. Werke, vol. I, p.181.

(2) *ibid.* p.221.

(3) *ibid.* p.228.

protest reaches its climax in an open revolt, terminating in destruction of human lives and property.

Before we part with this chapter let us summarize the outstanding points which Hauptmann is so anxious to present. Under the existing social conditions, Hauptmann is more than ever convinced of his sacred mission. Observant and sympathetic to the needs of the poor working classes, he cannot remain indifferent to the social problems of his day. To this end he describes them unhesitatingly; and indirectly pronounces the unavoidable necessity for immediate solution of those problems. To be more convincing, Hauptmann proceeds with the presentation of facts regarding the poor and deplorable living conditions of the weavers and their poverty and hunger as a result of industrialization. Then he brings forth some of the characteristics of the various classes, pointing out among other things the dejection of the weavers and the indifference of the nobles and the well-to-do classes towards the want and misery of the poor. He enters also into the analysis of social relationships as found in the family and society at large. In this connection, family discords and marriage difficulties do not remain untouched. Passing then the confines of family life, Hauptmann indicates the unsatisfactory relations between employer and employee in terms of poor working conditions, hard labor and poor wages, and

other social injustices, inflicted upon the labourers by selfish and greedy nobles and peasants. But this presentation of deplorable aspects of social life prepares also a solid groundwork for criticism, which implies the threat of catastrophe if immediate measures towards solution of the social problems are delayed. Thus, summarizing this chapter, we may state that Hauptmann in his treatment of social problems appeals to the sense of social justice, and stresses man's natural right to claim it unreservedly.

III. The new dramatic technique.

Following the results of our study, it is quite obvious that Hauptmann has complied with the essentials of naturalism. We see how the author, in his attempt to be true and real, approaches life and nature like a scientist, how all minute details are recorded to his best knowledge and ability, how he is guided by the doctrines of heredity, milieu, and determinism, and finally, how he is sincere in his interest in social problems; just in their interpretation; and resolute in convincing the public of the absolute necessity for social reforms. But if we are asked what made possible that conformity with naturalism, our answer is: not only Hauptmann's adherence to the naturalistic theory, but also his new dramatic technique which is adaptable to, and essential for, the conveyance of naturalistic

reality. What this new dramatic technique is, will be seen in the present chapter.

1. The dialogue.

Hauptmann's new dramatic technique is characterized by the exclusive use of dialogue conducted in everyday language. As a result, verse and rhyme are discarded. The reason lies in the mere fact that reality presented in poetry is different from that in naturalism, as we see in the definition of art given by one of the great dramatists,

Grillparzer:

"Die Kunst ist die Hervorbringung einer anderen Natur, als der, welche uns umgibt, einer Natur, die mehr den Forderungen des Verstandes, unserer Empfindungen, unseres Schoenheitsideals, unseres Strebens nach Einheit uebereinstimmt....";(1)

and also in the words of Otto Ludwig:

"Eine wunderbare Welt ist uns im Drama aufgetan, eine ganz andere als die, in der wir wirklich leben. Das unmittelbar Wirkende, Stoffliche muss hinwegfallen; wir haben es im Theater nicht mit den wirklichen Dingen zu tun, sondern mit ihrem gereinigten, geschlossenen poetischen Bilde...."(2)

The nature of naturalism, as we know, is not a product of creative imagination, but a reproduction of actual reality. Therefore, the language of a naturalistic drama can be expressed not in terms of imagination, but in terms of facts based upon observation of happenings in real life. Besides, it is not the poet who speaks, but the people themselves, as we find them in every-day life. Their language, however,

(1) J.Roehr: "G.Hauptmanns dramatisches Schaffen", p.11.

(2) ibid. p.11.

is not a poetical, but an everyday language, spoken in ordinary conversation. Therefore, Hauptmann eliminates verse and rhyme as being unnatural, and uses plain conversational language, though contrary to the prevalent contention of dramatic art as stated by Bulthaupt: "...wer nichts als die Sprache des Alltags stammeln lassen kann, der ist eben kein "Dichter"."(1)

To illustrate Hauptmann's dialogue, and with it the much opposed "Alltagssprache", we have chosen two dialogues in order to show how consistent he is in applying the same principle to different classes of people.

The first dialogue is one between middle class people:

"Frau Vockerat: Sie wohnen jetzt in Berlin, wenn ich fragen darf?

Fraulein Anna: Ja. - Ich bin zum ersten Male da. Ich wollte mir einmal Berlin ordentlich ansehen.

Frau Vockerat: O ja! Berlin is sehenswert. - Aber so geraeushevoll.

Fraulein Anna: O ja! geraeushevoll ist es. Besonders wenn man an kleine Staedte gewoehnt ist.

Frau Vockerat: Sie kommen - woher, wenn...?

Fraulein Anna: Ich komme aus Reval und gehe nach Zuerich zurueck. Ich bin die letzten vier Jahre in Zuerich gewesen.

Frau Vockerat: Ach ja! die schoene Schweiz! - Sie haben gewiss Verwandte in Zuerich.

Fraulein Anna: Nein - ich studiere.

Frau Vockerat: Sie an der Universitaet?

Fraulein Anna: An der Universitaet.

Frau Vockerat: Das is wohl nicht moeglich! Also Studentin sind Sie?! Was Sie sagen! Das ist ja hoechst interessant! -"(2)

(1) J.Roehr: "G.Hauptmanns dramatisches Schaffen", p.9.

(2) Ges. Werke, vol. III, p.131.

The other two characters engaged in conversation belong to the lower class:

Hildebrant: Gu'n Abend, Henscheln! Wo is denn Dei' Mann?

Frau Henschel: Nach Breslau. A holt doch drei neue Ferde.

Hildebrant: Da wird a woll heute ni heemkomm'n? gelt?

Frau Henschel: Vor'n Montage nich.

Hildebrant: Heute haben mer Sonnabend. - Wir haben a Brettwagen wiedergebracht. A steht unterm Saale. Mer haben missen alle vier Reifen neu machen. Is Hauffe nich da?

Frau Henschel: Der is doch schonn lange ni mehr bei uns!

Hildebrant: Was Teifel red ich bloss wieder fier Tummheeten. Ich meente ja ebens a neuen Knecht. Is Schwarzer nich da?

Frau Henschel: A is mitte nach Breslau..."(1)

In the dramatic works that preceded the period of naturalism, the use of monologues was very common. By means of monologues, the poet was able to convey to the public the inner life of the hero, his motives, inward struggles, and emotions; for example, Sappho's monologue:

"Wer zweifelt laenger noch? Klar ist es, klar!
Sie lebt in seinem schwurvergess'nen Herzen,
Sie schwebt vor seiner schamentbloessten Stirn,
In ihre Huelle kleiden sich die Traeume,
Die schmeichelnd sich des Falschen Lager nahn.
Sappho verschmaecht, um ihrer Sklavin willen?
Verschmaehet! Wer? Beim Himmel! und von wem?
Bin ich dieselbe Sappho denn nicht mehr,
Die Koenige zu ihren Fuessen sah
Und, spielend mit der dargebotnen Krone,
Die Stoizen sah und hoerte und - entliess;
Dieselbe Sappho, die ganz Griechenland
Mit lautem Jubel als sein Kleinod gruesste?

(1) Ges. Werke, vol. II, p.49.

O Toerin! Warum stieg ich von den Hoehn,
Die Lorbeer kroent, wo Aganippe rauscht,
Mit Sternenklang sich Musenchoere gatten,
Hernieder in das engbegrenzte Tal,
Wo Armut herrscht und Treubruch und Verbrechen?
Dort oben war mein Platz, dort an den Wolken,
Hier ist kein Ort fuer mich, als nur das Grab,
Wen Goetter sich zum Eigentum erlesen,
Geselle sich zu Erdenbuergern nicht;
Der Menschen und der Ueberird'schen Los,
Es mischt sich nimmer in demselben Becher.
Von beiden Welten eine musst du waehlen,
Hast du gewaehlt, dann ist kein Ruecktritt mehr;
Ein Biss nur in des Ruhmes goldne Frucht,
Proserpinens Granatenkernen gleich,
Reiht dich auf ewig zu den stillen Schatten,
Und den Lebendigen gehoerst du nimmer an!"(1)

The naturalists, however, are opposed to the use of monologues. They consider monologues unnatural; for in their opinion, men in actual life, when alone, do not express their thoughts and feelings aloud. Following such a view, Hauptmann discards monologue, and in his naturalistic dramas uses exclusively the above mentioned kind of dialogue.

It is also to be mentioned that the same measures of elimination befalls the asides, that is, words spoken which are supposedly not heard by the speakers' fellow-performers. Such deafness on the part of the other members of the cast, appears unnatural to naturalism, especially when we consider the fact that both actors and audience hear these asides distinctly. In order to avoid such illusion and supposition, Hauptmann considers the

(1) Grillparzers Werke, vol. II, p.53.

elimination of asides as essential.

Thus discarding the meditative and reflective language of monologues, Hauptmann uses dialogue in everyday language as an indispensable form of speech for his interpretation of naturalistic reality.

2. Stage directions.

The second characteristic feature of Hauptmann's new dramatic technique is his complete list of stage directions. The author is reluctant to leave the interpretation of his characters to the discretion of the theatrical director and the actors. For this reason he supplies the director with detailed information as regards the stage, the characters, their physical appearance, their clothes, their gestures, their conduct, etc. He feels such information is absolutely necessary in order to present drama as realistically as possible. Therefore, every play is provided with stage directions at the beginning of each act, and additional directions are found throughout the acts. It is true that other dramatists before Hauptmann also included stage directions in their works, but they were by no means so elaborate as those we see in Hauptmann.

In order to be clear on this point we may refer to the stage directions in Kleist's "Prinz Friedrich von Homburg":

"Erster Akt.- Scene: Fehrbellin. Ein Garten im altfranzoesischen Styl. Im Hintergrunde ein Schloss, von

welchem eine Rampe herabfuehrt.- Es ist Nacht.

Zweiter Akt.- Scene: Schlachtfeld bei Fehrbellin.

Dritter Akt.- Soene: Fehrbellin. Ein Gefaengniss.

Vierter Akt.- Scene: Zimmer des Kurfuersten.

Fuenfter Akt.- Scene: Saal im Schloss."(1)

Considering these stage directions we no doubt realize that they are far from being complete; much is left to our imagination. But not so in Hauptmann. For instance, in the fourth act of "Die Weber", we are not merely told that the action takes place in the room of Dreissiger, the manufacturer, but also what the room looks like:

"Ein im frostigen Geschmack der ersten Haelfte unseres Jahrhunderts luxurioses ausgestatteter Raum. Die Decke, der Ofen, die Tueren sind weiss; die Tapete gradlinig kleingebluet und von einem kalten, bleigrauen Ton. Dazu kommen rotueberzogene Polstermoebel aus Mahagoniholz, reich geziert und geschnitzt, Schraenke und Stuehle von gleichem Material und wie folgt verteilt: rechts, zwischen zwei Fenstern mit kirschroten Damastgardinen steht der Schreibsekretaer, ein Schrank, dessen vordere Wand sich herabklappen laesst; ihm gerade gegenueber das Sofa, unweit davon ein eiserner Geldschrank, vor dem Sofa der Tisch, Sessel und Stuehle; an der Hinterwand ein Gewehrschrank. Diese sowie die andern Waende sind durch schlechte Bilder in Goldrahmen teilweise verdeckt. Ueber dem Sofa haengt ein Spiegel mit stark vergoldetem Rokokorahmen. Eine einfache Tuer links fuehrt in den Flur, eine offene Fluegeltuer der Hinterwand in einen mit dem gleichen ungemuetlichen Prunk ueberladenen Salon..."(2)

Another instructive and vivid comparison may be obtained from the stage directions found in the first acts of Schiller's "Don Carlos", and Hauptmann's "Rose Bernd" respectively:

"Eine einfache laendliche Gegend, von einer

(1) Kleist's Saemmtliche Werke, vol. II, pp.81.ff.

(2) Ges. Werke, vol. I, p.207.

Allee durchschnitten, vom Landhause der Koenigin begrenzt." /"Don Carlos"/ (1)

"Eine ebene, fruchtbare Landschaft. Klarer, sonnig warmer Morgen im Mai. Schraeg von links nach rechts und aus dem Mittelgrunde nach vorn verlauft ein Feldweg. Die Felder zur Rechten liegen ein wenig hoeher als dieser. Am weitesten nach vorn ein kleines Fleckchen Kartoffelland, ueber dem das gruene Kraut schon sichtbar ist. Ein kleiner blumiger Graben trennt Weg und Feld, links auf der etwa mannshohen Boeschung ein alter Kirschbaum, rechts Haselnuss-und Weissdornbuesche; ungefaehr parallel mit dem Wege und in ziemlicher Entfernung hinter ihm wird durch Weiden und Erlen der Lauf eines Baches bezeichnet. Vereinzelte Gruppen alter Baeume geben der Landschaft etwas Parkartiges. Links im Hintergrund zeigen sich die Daecher und der Turm eines Kirchdorfes zwischen Bueschen und Baumwipfeln. Rechts vorn am Weg Kruzifix. Es ist Sonntag." /"Rose Bernd"/ (2)

We see the latter scene is described with greater exactitude, and the impressions received convey a better conception of the stage than the former.

Regarding the characters we are not only informed that such and such a person enters upon the stage; he is also described in order that we may gain a better understanding of him. Take for example, the description of Wilhelm Kahl (in "Vor Sonnenaufgang"):

"Er ist ein vierundzwanzigjaehriger, plumper Bauernbursch, dem man es ansieht, dass er, soweit moeglich, gern den feinen, noch mehr aber den reichen Mann herausstecken moechte. Seine Gesichtszuege sind grob, der Gesichtsausdruck vorwiegend dumm-pfiffig. Er ist bekleidet mit einem gruenen Jackett, bunter Samtweste, dunkeln Beinkleidern und Glanzlack - Schaftstiefeln. Als Kopfbedeckung dient ihm ein gruener Jaegerhut mit Spielhahnenfeder. Das Jackett hat Hirschhornknoepfe, an der Uhrkette, Hirschzaehne, etc. Stottert." (3)

(1) Schillers Saemmtliche Werke, vol. III, p.157.

(2) Ges. Werke, vol. II, p.109.

(3) Ges. Werke, vol. I, p.26.

Hauptmann does not reveal the inner emotions and feelings of the character by means of monologues as has been done by other dramatists, but by simply showing them directly as they are found in the natural manifestations of this or that particular emotional state. To convey this reality of inner life, Hauptmann attracts the directors' and actors' attention by a special note describing it. With the description of Frau Heinrich (in "Die Weber"), we are told about her emotional state:

"Eine dreissigjaehrige Frau, die ein Kind unterm Herzen traegt. Aus ihrem abgemuedeten Gesicht spricht marternde Sorge und aengstliche Spannung. - Sie kaempft vergebens gegen einen Strom von Traenen. Nun weint sie stumm."(1)

A note of explanation regarding an emotional state is given for Fraeulein Anna, (in "Einsame Menschen") at her last rendezvous with Johannes: "mit Ueberwindung, bleich und rot werdend, zuweilen verlegen, immer tief bewegt...immer unter Traenen..."(2)

How Hauptmann insists upon being natural and true to life can also be exemplified in a detailed stage direction attached to the love scene between Loth and Helene in "Vor Sonnenaufgang":

"Sie kann sich vor Lachen nicht lassen, Loth ist von ihrer Heiterkeit angesteckt. Sie kommt ihm dabei so lieblich vor, dass er den Augenblick benutzen will, den

(1) Ges. Werke, vol. I, p.163.

(2) Ges. Werke, vol. III, p.241.

Arm um sie zu legen. Helene wehrt es ab. Loth legt nochmals seinen Arm um sie, zieht sie fester an sich. Anfangs sträubt sie sich ein wenig, dann gibt sie sich drein und blickt nun mit freier Glückseligkeit in Loths glücktrunkenes Gesicht, das sich ueber das ihre beugt. Unversehens, aus einer gewissen Schuechternheit heraus kuesst sie ihn zuerst auf den Mund. Beide werden rot, dann gibt Loth ihr den Kuss zurueck; lang, innig, fest drueckt sich sein Mund auf den ihren. Ein Geben und Nehmen von Kuessen ist eine Zeit hindurch die einzige Unterhaltung, stumm und beredt zugleich, der beiden..."(1)

Further, Hauptmann considers as important any move on the part of a character which strengthens or conveys the impression of reality. Therefore, when a particular situation is made more vivid by introducing certain moves, the author does not fail to indicate them in his stage directions, - for example, in "Rose Bernd", where the meeting of Flamm and Rose has been suddenly brought to an end by the approach of Streckmann:

"Flamm bestuerzt, springt auf, hinter den Busch und verschwindet. Rose steht schnell auf, streicht hastig das Haar und die Kleider zurecht, sieht sich angstvoll um, bemerkt niemand, nimmt alsdann die Hacke und beginnt das Kartoffelland zu bearbeiten..."(2)

Finally, even noise as it is experienced in actual life is not overlooked by Hauptmann, and directions for its reproduction are given, if it completes the vividness of the setting. In "Rose Bernd", Bernd remarks that Streckmann and his crew have already begun to thresh: "... - heert er'sch, nu fang' se wieder an! -.."; but to

(1) Ges. Werke, vol. I, pp.96-97.

(2) Ges. Werke, vol. II, p.116.

convey reality and truthfulness to this statement, Hauptmann inserts the following note: "man hoert das ferne Summen und Droehnen der Dreschmaschine." (1) And in "Einsame Menschen", when Anna Mahr leaves Vockerat's home and goes to the station, the supposedly approaching and departing train is made real by the following directions:

"Ploetzlich kommt ein Rauschen fernher. Der ankommende Eisenbahnzug, der durch den Wald rast....Das Rauschen wird staerker und verstummt dann. Das Laeuten der Bahnhofsglocke wird vernehmlich. Sie laeutet ein zweites Mal - ein drittes Mal. Ein Pfiff gellt..." (2)

Thus, whenever an aspect of reality is to be reproduced, it is actually done not under the supervision of the theatrical director, but under the personal guidance of Hauptmann himself, who supplies each drama with accurate detailed stage directions found at the beginning of each act.

To sum up, then, this chapter on the new dramatic technique, we may say that Hauptmann's technique is new so far as it counteracts the theory of the regular drama by eliminating monologues and asides, by laying stress upon the use of dialogue, and by furnishing his dramas, act by act, with a carefully worked out list of stage directions so as to make the reproduction of reality as real as possible.

(1) Ges. Werke, vol. II, pp.138-139.

(2) Ges. Werke, vol. III, p.242.

IV. Defects of the naturalistic method.

In the foregoing chapters we indicated the essentials of the naturalistic method as applied in Hauptmann's drama. As a result, we discovered that in applying the naturalistic theory to drama, Hauptmann shows a very marked determination to reproduce reality as faithfully as possible. To attain that goal, he lets himself be guided by the principles of naturalism. Consequently, he observes reality with a scientific eye and records impressions received with painstaking accuracy. Centering his thoughts upon man and his social environment, he touches on various social problems caused by existing social and economic conditions and offers them for public consideration in order to bring about the necessary changes, if society as such is to enjoy lasting peace, prosperity and happiness. To secure a positive reaction to the exposed deplorable facts of life, the author realizes that a successful application of the naturalistic method to drama can be made possible only by means of a new dramatic technique. Hence, he makes a change by giving up monologues and asides as unnatural, and therefore useless; stressing the exclusive use of dialogue in everyday language as absolutely indispensable; and supplying each drama with all the necessary stage directions in order to effect a greater vividness of reality. In short, everything that falls

within the scope of naturalism and makes its method applicable to drama is considered. But in spite of its stimulating thought, and the practical end it had in view, the naturalistic method proved unsatisfactory in many ways. Therefore, to be accurate in our judgment, it is essential that we continue our discussion with critical appreciation and point out from a dramatic viewpoint the method's shortcomings.

First of all, it is to be noted that the naturalistic method completely excludes the subjectivity of the artist. Whatever it presents to the spectator or reader, is a product of an objective observation of life, and not a creation of the artist's imaginative faculties. The naturalist does not create, he reproduces; that is, his work is not original, it is merely an imitation. It is not what he thinks and believes, but what he sees and hears and experiences that supplies him with material. Thus the personal element is eliminated, and the bare facts alone exert the determining influence upon the completion of the work. But the more the actual and real is being stressed, the closer the logical sequence of causes and effects drives the human mind to the ultimate source of reality which we cannot explain, and which consequently gives rise to the conception of something that is mysterious and wonderful. Thus in any work of real art we are

aware of that invisible, yet present subjective power of the artist, which permeates the whole of it, and thereby reveals the author's personality, as it is seen in the works of Goethe, Schiller, and others, where every word and line breathes the author's ingenuity. Sometimes such a pervasion of the author's subjectivity is so powerful and marked that it is possible from the thoughts expressed and the form of expression, to detect the author of that particular work. All this implies what we mean by the subjectivity of the artist. But from the illustrative material of Hauptmann's dramas, we have no impression that his dramas are thus permeated with his personality. On the contrary, his work is impersonal and detached from subjectivity. And this explains why, from the reading of Hauptmann's naturalistic dramas, we are unable to form a definite conception of his personality. Throughout his naturalistic dramas Hauptmann remains a complete stranger to us.

Another dramatic shortcoming is the absence of action. The naturalistic drama is one of situation and not of action. Scenes in which the lives of human beings are shown, are presented not in consecutive and well-ordered acts, but in so-called "Augenblicksszenen" - a series of pictures - each of which is nothing but a 'chunk of life'. The result of such a method of

presentation is that there is neither beginning nor end. Each scene represents a particular situation, is complete in itself and can be understood per se, that is, irrespective of what precedes or follows. Therefore, it is impossible to predict beforehand the implication in the next scene; nor is there any need of referring to preceding scenes in order to throw light on the present one; in other words, we have no organic whole, but only a series of pictures. Why the reproduction of conditions forms the basis of the naturalistic drama is explicable by the fact that situation is more suitable for reproduction than action.

Because of determinism, (as is made evident by the law of heredity and the theory of milieu,) the individual has no free will, he acts because of necessity. That is, the individual does not act, but is acted upon. As a result, man is incapable of making a choice, for there is none; he is forced to an attitude of resignation and submission towards the universal will; consequently, man is not a strong character but a weakling, and as such has no initiative. Since the will is thus rendered powerless, the individual remains virtually inactive and thereby escapes what may be termed tragic inevitability. This explains why there is neither tragic conflict nor tragic guilt. On the other hand, if the individual is

incapable of directing his own course of action, and is motivated by the dictates of heredity and milieu, it follows that he cannot be held responsible for his actions. Therefore, when Helene Krause, Johannes Vockerat, Arnold Kramer, Henschel and Frau John, take their own lives; when Loth leaves Helene mercilessly to her fate; when Frau Krause and Wilhelm Kahl; Rose Bernd and Flamm lead licentious lives; when Rose Bernd kills her own child; and when the weavers destroy property and human life - each of them is free from any responsibility: their action was determined by the unavoidable inherent necessity of the natural law. But man is not an animal which blindly yields to the influences of instinct, passion, and immediate environment; he is also endowed with the rational faculty of mind, by means of which he can abandon a certain decision and premeditate another. If that is true, it is obvious that the individual has a certain amount of liberty of action, and thereby shares responsibility. It follows that, if the individual is irresponsible, it is not natural for him to be so, but unnatural. This denial of individual responsibility is not a virtue, but a fault.

Since there is no action but merely an unfolding of a certain catastrophe prepared by events prior to the beginning of the first act, the naturalistic drama is a drama "des reifen Zustandes". This explains why the

naturalistic drama has no psychological development of the characters as we find it in the dramas of Corneille, Racine, Shakespeare, Schiller, Goethe, and others. It fails to give an insight into the inner life of the characters: we are completely ignorant of the difficulties the character has to encounter in making this or that decision; we are not told whether or not the individual realizes the consequences of his actions, or is perplexed by their gravity. In short, inner experiences that are essential for tracing the development of any character are not given. Such presentation of characters is not complete; whatever we know, we know partly and superficially: the real self remains undisclosed. As a result of such incompleteness, there is neither dramatic unity, nor interest, nor suspense.

Another point: the naturalist shows how man is acting, but not how he ought to act. That is, he exposes man's conduct as it is, and not as it should be. This inefficiency on the part of naturalism to show a better conduct as a result of reflective thinking, is explicable by the fact that the naturalistic method eliminates subjectivity and reflection, and asserts the naturalistic contention that man's will-power is rendered powerless by determinism. Since action cannot be changed, the naturalist is forced to present action as it is. As a result

of this, the naturalistic drama has no moral aspect, and consequently is deprived of showing any progressive development or improvement in its characters. Therefore, they remain the same throughout and cannot create any feeling of inspiration. Thus naturalism presents what is actually taking place, leaving the future to itself.

Though a detailed description of objects and events may add to one's general knowledge, such an emphasis of details is not absolutely necessary for a complete understanding of the main event. Reading shows that overemphasis of minute details makes a drama rather monotonous. Besides, the crowding in of unessential and very often uninteresting material diverts the reader's and spectator's attention from the principal course of the drama, comparable with the interruption of a stream here and there by accumulation of debris. The verity of these statements can be seen from the following quotations:

Insertion of unnecessary specification of items is found for example in "Die Weber", where Hilse enumerates in detail what they will eat when pressed by want:

"Hab'n mer kee' Fett, ess' mir'sch Brot trocken - hab'n mer kee' Brot, ess' mer Kartoffeln - hab'n mer keene Kartoffeln ooch nich, da ess' mer trockne Kleie." (1)

In "Schluck und Jau" the fur-trader instead of stating simply that he has everything "was das Herz begehrt", first gives a partial list of some of his articles:

(1) Ges. Werke, vol. I, p.231.

"...in dem Wagen werden der hohe Herr finden...
Felle von Zobel, Felle von Hermelin, vom Iltis, vom
schwarzen Panther, Fischotterfelle, Marder und was das
Herz begehrt."(1)

A very explicit and exact statement, but one not
absolutely necessary, is given in Pfeifer's comment on the
wool he is examining:

"...So ein Salband, bald breit, bald schmal.
Emal hat's den Einschuss zusammengeriss'n, wer weess wie
sehr, dann hat's wieder mal 's Sperrittl auseinandergezog'n.
Und auf a Zoll kaum siebzig Faden Eintrag..."(2)

In "Der Biberpelz", both Wehrhahn and Krueger
try to gain the upper hand - first one and then the other
being more exact and definite.

"Wehrhahn: "...Das Holz war also wohl nicht im
Schuppen?

Krueger: "Das Holz war im Karten. Das heisst:
vor dem Karten.

Wehrhahn: "Mit andern Worten: es lag auf der
Strasse?

Krueger: "Es lag vor dem Karten auf meinem
Grundstueck."(3)

Such a digression from the main theme, result-
ing from minute recordings of happenings, can be illus-
trated by the conversation that takes place between Pastor
Kollin and Vockerat (in "Einsame Menschen"):

"Vockerat: "Na ja! Wollen Sie dann gefaelligst
eintreten und ablegen. Hahaha!"

Pastor Kollin: "Hahaha! zu drollig wirklich,
hoeren Sie nur! Pf, pf - zu drollig."

Vockerat: "Und die Geschichte soll wirklich

(1) Ges. Werke, vol. VI, pp.91-92.

(2) Ges. Werke, vol. I, p.143.

(3) ibid. p.301.

passiert sein, Herr Pastor!"

Pastor Kollin: "Herr Neugebauer," - Pf, pf!
"Herr Neugebauer, wuenschen Sie vielleicht noch 'was?"

Vockerat: "Herr Neugebauer... 's war naemlich
'n Begraebnis auf dem Lande bei uns, Herr Braun. Und da
stehn nun die Leidtragenden um den Sarg, wissen Sie - auf
einmal ruehrt sich 'was. 's mochte einer mit dem Stuhl
gerueckt haben oder so - 's ruehrt sich was. Alle fah-
ren zusammen. - Nur der Kirchendiener, hahaha! der fasst
sich 'n Herz, der is kuragiert. Der geht nu ganz vor-
sichtig zum Sarge hin, hahaha, und klopft an. Herr Neige-
bauer! - Herr Neugebauer! winschen Sie vielleicht noch
'was? - "

Pastor Kollin: "Hoeren Sie nur! Pf, pf! das
ist echt! Ich kenne die Kirchendiener."(1)

A similar diversion is seen in the scene where
Bernd and August are engaged in conversation just before
Rose arrives with the afternoon-lunch.

"Bernd: "'s is reechlich heess heute! - Ma' muss
amal ausruhn! - Aber's macht Freede uf so an' eegnen Grund-
stick."

August: "Ma' is 'n das Grashaun gar ni gewehnt."
Bernd: "Du hast Dich sehr propper hast Du Dich
gehalt'n."

August: " O jee, nee! Wie lange wird'n das gehn!
Mir zuckt's und reisst's schonn in allen Gliedmassen."

Bernd: "Du magst zufrieden sein, Schwiegersohn.
Gewehnt will aso ane Arbeit sein. Und bei Dir is ja ieber-
haupt bloss ane Ausnahme. Aber wie gesagt, Du kennst glei
mit a Gaertnern gehn."

August: "Een'n Tag. A zweeten klapp ich zusammen.
's kraenkt een'n! 's is eemal a Leiden mit mir. Ich bin
o wieder beim Kreisphisikusse gewesen. Wie immer. A hat
bloss mit a Achseln gezuckt."

Bernd: "Du bist gesund und ei Gotteshaenden. A
paar rostige Naegel heechstens ei Wasser tun und zweedrei-
mal die Woche an'n Abguss trinken. Das reenigt 's Geblitte
und staerkt 's Herz. Wenn ock 's Wetter aushalten mechte
dahier!"

August: "'s is zu sehr ane brittnige Hitze. Mir
war'sch andern Haun, 's donnerte schonn."

Bernd: "Wasser is doch der beste Trunk!"

August: "Wie spaet is 'n?"

Bernd: "Viere wird's sein. Mich wundert's, wo Rose bleibt mit der Vesper. Musst Du tanzeln? Meine geht noch a wing."

August: "Ich kann's o noch amel so versuchen."

Bernd: "Komm lieber und setz' Dich neber mich. Und wenn De Dei' Testamentel taet'st bei Dir haben, da kennt'n mer uns glei a bissel erbaun."(1)

An additional fault is shown in the narrowness of the "soziales Drama" and of the "Elendsmalerei". As a social drama, the naturalistic drama confines itself almost exclusively to the treatment of social problems. Living and working conditions of the lower class, their poverty and hardships, their suffering as a result of social injustice, and various other social evils which undermine the social structure, are the characteristic aspects of the naturalistic drama. Subjects like love, heroism, friendship, honor, patriotism, if treated, are of secondary importance and have no value as dramatic motive such as we find ordinarily to be the case in the classical and realistic drama. Consequently, the drama that is unfolded before our eyes is limited to the analysis of practical and material problems: the exposition of higher ideals: the stimulation of thought and heart for nobler deeds is eliminated. Since social conditions are in need of improvement, naturalism presents them as they are; therefore, description of misery and want, or "Elendsmalerei", is its predominant feature. In

(1) Ges. Werke, vol. II, pp.150-151.

view of this, the dominant atmosphere of every situation is that of sorrow, distress and despair; joy and happiness are hardly known. In short, the narrowness of the "soziales Drama" and of the "Elendsmalerei" sounds the note of pessimism. To prove this statement, the following illustration may serve: -

A striking example of this "Elendsmalerei" is given in the description of the misery of the poverty-stricken weavers. They live in low, wretched and poorly lighted huts, consisting, as a rule, of but one room serving as the living-room, bedroom, and workshop as well. Because of poor ventilation and irregular heating, the atmosphere is damp, and the living conditions in general unsanitary and unbearable. The inhabitants are exposed to various diseases and ailments. On account of their extreme poverty they are dressed very poorly. We are told that they walk about "zerlumpt" and "geflickt"; that the girls' clothing consists of "grobe Hemden" and "kurze Roeckchen aus haertester Leinwand". Besides, they are all undernourished for they have hardly any food to eat; they are sometimes forced to eat horse meat, or even dogs. Because of such deplorable living conditions they become eventually weak and sick, and prematurely disabled for the rest of their lives. On top of that, there is the ruthless exploitation of the weavers by the nobility, by

the well-to-do peasants, and by their employers. They are forced to work for starvation wages, for if they protest they are threatened with dismissal. Among other social injustices are: heavy taxation and interest, rendering of extra manifold services, and the paying of extra dues. The oppression is so great that the weavers finally cannot endure such a dog's life and find an outlet in revolt.

Though dialogue is very effective in portraying reality, it is nevertheless faulty in that it portrays reality only in part. It is true that the individual does not talk when being alone, and that he expresses his feelings more forcefully when in the company of another person; yet it cannot be denied that individuals when alone, have thoughts and intense feelings that are essential for a better understanding of their characters. With the constant employment of dialogue, the naturalistic method prevents the spectator from knowing the nature of unexpressed thoughts and feelings. Thus, the presentation of a given character is only a partial one. Besides, the constant employment of the dialogue ignores the fact that the individual is more his own self when alone, and when not subjected to the influence of the crowd.

The fact is obvious that the use of dialect renders complete understanding unnecessarily difficult. As

a rule, the majority of theater-goers are not familiar with dialects. In view of this, dialect fails to produce the necessary effect and win the proper response. And if scenes or even sentences are not properly understood, the understanding of the whole drama remains incomplete. To convey the idea of such existing difficulty as a result of the use of dialect, the following quotations may serve as illustration:

"Beibst: "Dar koan Battelleute zum Noarr'n
hoa'nn...dar leugt egelganz wie a Forr...vu dan luuss der
de Hucke vuul liega. Macht enk de Roawer zerecht, Madel."1)

Baecker: "A hat heute wieder sein'n taelsch'n
Tag."2)

Weber Reimann: "'s mecht halt a new Nopp-
Zaengl sein".3)

Frau Wolff: "De halbe Zille oder de ganze?"4)

Hanne: "Oh mit dem Gemahre! Da misst' man ja
schwarz wer'n."5)

While naturalism reproduces reality as it is, it has the tendency to approach it with a definite bias toward depicting what is morbid, sordid and abnormal. This one-sided, dismal presentation of life leaves the general impression that the world in which we live is a conglomeration of sorrow and sin, of greediness and foolishness,

(1) Ges. Werke, vol. I, p.47.

(2) ibid. p.141.

(3) ibid. p.142.

(4) ibid. p.263.

(5) Ges. Werke, vol. II, p.36.

and of physical and spiritual corruption. Such an impression, however, tends to give a misconception of life, and leads eventually towards pessimism, creating an aversion towards this world in the hearts of men. Thus naturalistic accuracy in the reproduction of reality results in misconception of life.

Among sordid traits of reality, which Hauptmann draws to our attention with certain predilection, are to be mentioned ugliness, disease, and coarseness.

Ugliness is seen in the appearance of the drunkard Krause (in "Vor Sonnenaufgang"):

"...Er ist im blossen Kopf, sein graues, spaerliches Haar ungekaemmt und struppig. Das schmutzige Hemd steht bis auf den Nabel herab weit offen;..."

and also in his behavior:

"...Bei einem dieser Versuche umarmt er sie mit der Plumpheit eines Gorillas und macht einige unzuechtige Griffe... Helene stoest unterdrueckte Hilfeschreie aus."(1)

Arnold Kramer's appearance reveals his ugliness:

"Er ist ein haesslicher Mensch...Die Farbe seines Gesichts ist schmutzig blass..."(2)

He is conscious of his ugly looks:

"...Mir ist nicht sehr wohl in meiner Haut."(3)

August Baumert is also of ugly appearance:

"...idiotisch, mit kleinem Rumpf und Kopf und

(1) Ges. Werke, vol. I, p.43.

(2) Ges. Werke, vol. III, pp.358-359.

(3) ibid. p.389.

langen, spinnenartigen Extremitaeten,..."(1)

Finally Helene, in protecting the maid, tells Frau Krause, her step-mother, what she thinks of her, thus disclosing the filth of family life:

"Gut! dann will ich dem Vater erzaehlen, dass Du mit Kahl-Wilhelm die Naechte ebenso verbringst...Mit Kahl-Wilhelm, Du! Dein Vetter...mein Braeut'jam....ich hab ihn heut Morgen aus Deinem Schlafzimmer..."(2)

Reference to disease is made in the following quotations:

"Mitteldorf: "...Bloss det er krank is, det sagen de Leute. Er leidet ja wohl an de Zuckerkrankheit."(3)

Frau Heinrich:

"...Du hast'n Mann, der de arbeiten kann, aber meiner, der is m'r vergangne Woche wieder hingeschlag'n. Da hat's 'n doch wieder gerissen und geschmissen, dass ich vor Himmelsangst ni wusste, was anfangen mit'n. Und wenn a so an' Anfall gehabt hat, da liegt a m'r halt wieder acht Tage feste im Bette."(4)

Flamm:

"...bis zu dem Augenblick, wo es hiess, der Veitstaenzer soll Rose heiraten..."(5)

Loth:

"...Er fing an, stark zu husten und abzumagern.. ich weiss, wie uns mein Vater bei Tisch erzaehlte: Burmeister - so hiess der Arbeiter - bekommt die Lungenschwindsucht..."(6)

The following quotations are illustrations of coarseness:

(1) Ges. Werke, vol. I, p.159.

(2) ibid. p.61.

(3) ibid. p.292.

(4) ibid. p.164.

(5) Ges. Werke, vol. II, p.191.

(6) Ges. Werke, vol. I, p.56.

Kahl:

"Die saufen wie d' Schweine."(1)

Frau Krause (referring to beginning of Martha's delivery):

"Renn zur Kuellern! 's giht luus!"(2)

Der Bauer:

"...Ihr seid ja zu nischt nutze wie zum faulenz-
zen und bei a Weibern liegen. Ihr waert Scheisskerle!."(3)

Frau Wolff:

"Ihr seid schon eemal a beschissener Kerl.."(4)

Marie:

"Dreck!....."(5)

Summarizing this chapter on defects of the naturalistic method, we see that naturalism eliminates subjectivity of the artist and thus reduces his work to a mere imitation. Moreover, there is no dramatic action, for action cannot be reproduced. Since heredity and milieu eliminate individual responsibility, there is neither tragic conflict nor tragic guilt. The absence of psychological development of the characters leaves the audience ignorant of the inner experiences of the individuals. As man's will-power is rendered powerless by determinism, the naturalist is forced to present action as it is and not as it should be; hence, there is no moral issue. Overemphasis of minute details diverts the spectator from the principal course of events

(1) Ges. Werke, vol. I, p.36.

(2) *ibid.* p.105.

(3) *ibid.* p.194.

(4) *ibid.* p.275.

(5) *ibid.* p.90.

and causes a certain monotony in their presentation. Exclusive treatment of social problems confines the naturalistic drama to one-sided subjects void of the higher ideals of life that have appealed to every human being throughout the ages. Constant employment of dialogue conceals the real self; consequently, the delineation of character is incomplete. Finally, a marked predilection for ugliness, disease, and coarseness misrepresents the world, in which we live, and leaves the individual depressed.

V. Merits of the naturalistic drama.

Having dealt at length with naturalism as found in Gerhart Hauptmann's drama and having examined the various defects of the naturalistic method thereby disclosing the shortcomings of the naturalistic drama as such, there is one more point that needs to be considered: the merits of the naturalistic drama. The presentation of these merits will be the scope of this chapter.

Before the naturalistic drama came into existence, the great body of the lower classes was ignored. If they were introduced at all, they were either the objects of jest and mockery, or served as a background in the description of a picturesque scene of rustic life. It was the naturalistic school which brought the poor and oppressed out of the background and up to the foreground of the stage. With this move, the proletariat for the first time in the

history of dramatic art, was assured of a leading role in drama. Up to this, the conventional dramatic theory had insisted upon the elevation of the hero. It was considered absolutely essential that the hero be endowed with a certain greatness which conflicts with another great counter-power; and if the former perishes it would arouse sympathy and pity, as it is stated by Freytag:

"Um das Mitgefuehl zu bewahren, ist er (der Dramatiker) genoetigt, Persoenlichkeiten zu waehlen, welche nicht nur durch die Wichtigkeit und Energie ihres Wesens imponieren, sondern auch Empfindung und Geschmack der Hoerer fuer sich zu gewinnen wissen."(1)

Another reason, is, that the lower classes had been believed incapable not only of expressing in words their sentiments and thoughts but of living and suffering like the rest of humanity. Finally, the reactionary attitude on the part of the traditional dramatists was due to the fact that they could not bear to see the stage being disturbed by the presence of the proletariat who directly reminded the audience of the deplorable reality and danger ensuing from social conditions of the time. If the social conditions were such that immediate solution of their resulting problems was required, it was no concern of the dramatist, for "die Muse der Kunst ist keine barmherzige Schwester."(2)

Hauptmann sets aside traditional traits and

(1) J.Roehr: "G.Hauptmanns dramatisches Schaffen", p.73.

(2) ibid. p.74.

substitutes the personality of a particular character with the personality as expressed by the individuals collectively. Thus, he introduces a "Massenbegriff". With this innovation the idea that a drama should have a hero gives way to the conception of "Heldenlosigkeit". That is, there is no individual hero, but individuals "en masse" are the hero. Individually each person is insignificant, but as a mass - a sweeping force. This "mass heroism" is well illustrated by the drama, "Die Weber".

Although the hero of this drama has no sublimity of character, it has nevertheless a potential greatness that is in the process of development. At the beginning, the weavers are crawling on their knees. Moreover, many of them remain nameless; they are designated as "Erste Weberfrau, Erster Weber, Verschiedene Weber, and Weberfrauen, Alter Weber, Weberfrau, Mehrere Weber and Weberfrauen, Viele Stimmen, Sehr viele Stimmen." Yes, they are very insignificant. Consider their bearing when we meet them in the beginning of the first act:

"Die meisten der harrenden Webersleute gleichen Menschen, die vor die Schranken des Gerichts gestellt sind, wo sie in peiniger Gespanntheit eine Entscheidung ueber Tod und Leben zu erwarten haben. Hinwiederum haftet allen etwas Gedruecktes, dem Almosenempfaenger Eigentuemliches an, der, von Demuetigung zu Demuetigung schreitend, im Bewusstsein, nur geduldet zu sein, sich so klein als moeglich zu machen gewohnt ist."(1)

(1) Ges. Werke, vol. I, p.139.

They live, suffer, and die in silence. But gradually they are beginning to realize the injustices inflicted upon them by their oppressors: manufacturers, peasants, and noblemen. They revolt and stretch forth their meagre arms in an endeavor to obtain their rights. But they are revolting not because Baecker is threatening:

"Nu das will ich gloob'n. Aso a richtiger Fabrikante, der wird mit zwee-dreihundert Webern fertich, eh' man sich umsieht. Da laesst a ooch noch ni a paar morsche Knoch'n iebrig. Aso eener der hat vier Mag'n wie 'ne Kuh und a Gebiss wie a Wolf. Nee nee, da hat's nischt!"(1)

nor because Ansorge questions:

"Nu sag' uns amal Deine Meinung, Moritz. Du weisst doch, wie's in d'r Welt draussen zugeht. Werd das nu hier amal andersch werden mit uns Webern, oder wie?"(2)

nor because Jaeger suggests a possible solution!:

"...Wenn mir und mer kennten's ufbringen, dass m'r zusammenhielten, da kennt' m'r a Fabrikanten amal an' solchen Krach machen...Da braucht' m'r keen'n Keenich derzu und keene Regierung, da kennten m'r eenfach sagen: mir woll'n das und das und aso und aso ni, und da werd's bald aus een'n ganz andern Loche feifen dahier. Wenn die ock sehn, dass ma' Krien hat, da zieh'n se bald Leine..."(3)

but because Baecker, and Ansorge, and Jaeger and the whole body of them are shouting:

"Zulangen miss' mer, hurra!"(4)

Individually, the weavers are helpless creatures, who try to please their employer whenever they can, as we see, for

(1) Ges. Werke, vol. I, p.149.

(2) ibid. p.172.

(3) ibid. pp.176-177.

(4) ibid. p.247.

example, in the case action of the woman who cleans Dreissiger's coat "mit kriechender Demut": "Se hab'n sich a brinkel angestrichen, gnaedicher Herr Dreissicher".(1) But aroused by an anonymous song to the realization of their deplorable condition, the weavers unite, and from a little crawling earth-worm develop into a gigantic power, to a sweeping force, a force that with rage and madness dares even to face the bayonets of the regular army. When Dreissiger sees the threatening mob, he exclaims:

"Das Gesindel ist wahnsinnig geworden. Das Gesindel hat den Sonnenkoller..."(2)

And an old weaver is bewildered when his coweavers begin the destruction of Dreissiger's property:

"...Nu die Tollheit! Da is doch kee' Sinn und kee' Verstand o nich drinne.....Wer hie an' hellen Kopp behaelt, der macht ni mit...."(3)

Here for the first time in drama, the psychology of a mass in revolt is demonstrated successfully in its action and effect, what Schiller only indicated, what happens when the individual loses his entity and becomes a part of a tumultuous crowd:

"Gefaehrlich ist's, den Leu zu wecken,
Verderblich ist des Tigers Zahn,
Jedoch der schrecklichste der Schrecken,
Das ist der Mensch in seinem Wahn." ("Das Lied von der Glocke.")(4)

(1) Ges. Werke, vol. I, p.156.

(2) *ibid.* p.225.

(3) *ibid.* p.227.

(4) Schiller: Werke, I, p.199.

In spite of the devastation its effects, the weavers' revolt is an act of heroism. They present, courageously and unreservedly, their demands, which previously as individuals, they were afraid even to contemplate. And this transformation from insignificance to such dynamic power impresses us, the more so, if we consider the little they ask, namely, to be given the chance to live humanly: "Mir woll'n leben und weiter nischt..."(1)

In his naturalistic drama Hauptmann is in sympathy with humanity. If men are determined by heredity and milieu, there are no criminals, but only sick and handicapped individuals, unfortunate victims of the inevitable influence of heredity and environment. In order to assist humanity in its deliverance from this unjust curse and suffering, it is essential that the individual be understood and forgiven. Instead of judgment, there must be "Mitleid", that is, compassion, pity for the suffering. It is true Hauptmann does see evil and crime, but at the same time he seeks the reasons for their existence. When these reasons appear, the question of guilt disappears; consequently, the accusation directed against the transgressor changes into an accusation against the universe which created him. As a result of this, Hauptmann brings to the

(1) Ges. Werke, vol, I, p.249.

fore the universal injustice and indifference to humanity's woes; and he arouses in the individual a sympathy and love for humanity. In view of this, no other dramatist presents such a number of innocent sufferers on the stage as does Hauptmann.

Since it is disease that creates what people call crime, it is the emphasizing of disease that serves Hauptmann in removing the seeming guilt. In "Das Friedensfest", "Einsame Menschen", "Kollege Crampton", "Fuhrmann Henschel", "Michael Kramer", and "Rose Bernd", the tragedy is caused by physical or mental disease. When we are convinced that the members of the Scholz family are sick and handicapped individuals, and when we realize what misfortunes befall them, we undoubtedly change our attitude and instead of having aversion towards them, we sympathize with them. In "Einsame Menschen" Johannes tortures his Kaethe almost to death, and finally, forsaking his wife and child, relieves himself of the pain caused by the loss of his ideal by drowning himself in the waves of the lake; yet, considering that he is a neurasthenic, one can hardly blame him. The same attitude of sympathy is awakened when one realizes that Crampton perishes because he is a prey to alcohol. Arnold Kramer too, incites our sympathy when we become aware of the fact that he commits suicide because he is deformed, and thus unable to arouse love.

Hauptmann shows, as no other writer, the wounds which life inflicts so deeply. But in doing so, he also describes the Samaritan love which compels one to be compassionate and loving to the sufferer and to pour soothing and healing oil into his wounds.

Vockerat led by compassion and love seeks to save his son Johannes from the precipice:

"...Es war der breite Weg ins Verderben. Ich habe Dich wohl beobachtet im Stillen, tja! und ausser mir ein Hoeherer: Gott. Und weil ich das wusste, habe ich versaeumt, meine Pflicht zu tun, tja! Heut aber komme ich zu Dir in seinem Namen und sage Dir: kehre um! Du stehst vor einem Abgrund."(1)

The same expression of paternal love toward his son (in an effort to help him and save him from the abyss of destruction) is seen in the words of Michael Kramer:

"...Willst Du Dich denn nicht zu bessern versuchen? Arnold, hier reich ich Dir meine Hand. Da, nimm sie, hier ist sie, ich will Dir helfen. Nimm mich zum Kameraden an, nimm mich zum Freund an in zwoelfter Stunde! Aber Arnold, die zwoelfte Stunde ist da. Taeusche Dich nicht, dass sie wirklich da ist. Raffe Dich, reisse Dich ueber Dich selbst. Du brauchst nur zu wollen, dann ist es geschehen. Tue den ersten Schritt zum Guten, der zweite und dritte geht sich von selbst. Ja? Willst Du? Willst Du Dich bessern, Arnold?"(2)

In "Vor Sonnenaufgang", Beibst tells Loth how sympathetic and helpful Dr. Schimmelpfennig is:

"...a hoot mit'n aarma Mensche a Mitleed. - A keeft'n de Med'zin und a verlangt nischt. A kimmt zu

(1) Ges. Werke, vol. III, pp.232-233.

(2) ibid. p.389.

jeder Meest...."(1)

Sympathy in a wider sense of the word, transcending the individual and embracing all humanity, as it has been referred to by Loth: "...Mein Kampf ist ein Kampf um das Glueck aller..."(2) is shown by Ida, as she hears how Wilhelm was deprived of love and kindness and understanding in his early childhood and youth:

"...Ich bedaure Dich ja so sehr. Aber je mehr ich Dich bedaure, je mehr freue ich mich. Verstehst Du, was ich meine? Ich meine...ich bilde mir ein - ich koennte Dir vielleicht alles, was Du entbehrt hast...alle Liebe, die Du entbehrt hast, mein ich, koennte ich Dir vielleicht reichlich..."(3)

And finally, in the funeral sermon of Michael Kramer addressed to his son, Hauptmann exposes the terrible truth of what little compassion and tenderness is found among men:

"Was haben die Gecken von dem da gewusst: Diese Stoecke und Kloetze in Mannsgestalt!? Von dem und von mir und von unsren Schmerzen!? Sie haben ihn mir zu Tode gehetzt. Erschlagen, Lachmann, wie so'n Hund. Das haben sie, denn das kann ich wohl sagen. - Und sehn Se, was konnten sie ihm denn tun? Nun also: Tretet doch her, ihr Herren! Immer seht ihn euch an und beleidigt ihn! Immer tretet herzu und versucht, ob ihr's koennt! Hoer'n Se, Lachmann: Das ist nun vorbei! - 's ist gut wie er daliegt! ('s ist gut! 's ist gut!..."(4)

Hauptmann teaches love of humanity not only through sympathy and kindness, but also through understanding and forgiveness. There are those who understand and

(1) Ges. Werke, vol. I, p.49.

(2) ibid. p.54.

(3) Ges. Werke, vol. III, p.49.

(4) ibid. p.432.

forgive although they are deeply hurt. They cannot hate because they believe whatever befalls them is the will of providence, and because they cannot cease loving.

Kaethe (in "Einsame Menschen") hardly finds any word of accusation against her unfaithful husband Johannes, and even becomes a friend of her rival Anna Mahr as we see in the words of Frau Vockerat:

"...Aber Kaethel is viel zu geduldig. Sie nimmt noch Hansens Partei, wenn ich 'mal 'was sage. Nicht 'mal diese...diese Dame...diese sogenannte durchschaut sie. Die wird womoeglich noch in Schutz genommen."(1)

Weinhold (in "Die Weber"), when reproached by Pastor Kittelhaus for his sympathy towards the poor weavers, excuses their conduct by understanding them as they are:

"...Es sind eben hungrige, unwissende Menschen. Sie geben halt ihre Unzufriedenheit kund, wie sie's verstehen...."(2)

Henschel who is betrayed by his adulterous wife, does not say a word of accusation but takes things as they are:

"...Dass Du und hast an'n Fehltritt begangen, dass mag unser Herrgott richten dahier. Ich will Dich weiter da nich verdammen...."(3)

And finally, when Kramer is told that Liese Baensch, (who brings a wreath for Arnold, and who is miserable because she is conscious that people point at her

(1) Ges. Werke, vol. III, p.210.

(2) Ges. Werke, vol. I, p.211.

(3) Ges. Werke, vol. II, p.101.

and accuse her of Arnold's death) wishes to see him, he replies to Michalihe:

"Ich verdenk es ihr nicht und verwehr es ihr nicht. - Ich weiss nichts von Hass. Ich weiss nichts von Rache..."(1)

and later on to Liese:

"...Aber gehn Sie nur getrost nach Haus! Zwischen dem da und uns ist Friede geworden!"(2)

Thus by sympathy, understanding and forgiveness, Hauptmann exhorts men to have love for humanity, for, "der Weltlauf ist grausam und brutal!"(3)

In closing this chapter, we may state that the naturalistic drama has its merits in that, by introducing the conception of the mass-hero, the naturalist makes the poor insignificant individuals of the lower classes, capable of heroism, demonstrating that common people, too, are capable of having and expressing feelings and thoughts of their own, and of taking action unhesitatingly if necessary. Then, by presenting life as determined by uncontrollable forces, he makes an earnest appeal against cruelty toward those who by circumstances are forced into their state of misery; he begs for them sympathy, understanding and forgiveness, and the offering of a helping

(1) Ges. Werke, vol. III, p.431.

(2) *ibid.* p.434.

(3) J.Roehr: "G.Hauptmanns dramatisches Schaffen", p.294.

hand of mercy: in other words, love humanity by treating the poor, the sick, and the weak with loving kindness.

Thus Hauptmann is, in the true sense of the word, a poet of sympathy and compassion. This altruistic attitude and this sympathy with the unjustly and mercilessly oppressed may be traced right through his dramatic work.

C. C o n c l u s i o n s .

On the basis of our investigation of Hauptmann's naturalistic drama we turn now to a general survey of the results obtained.

As a naturalist, Hauptmann is primarily and exclusively interested in that which is actual and real. To reproduce life as real as possible is his main objective, and he considers a scientific approach to observed facts as indispensable. For this reason he reproduces reality as he sees it and takes note of all minute details. Whatever it may be, whether a landscape, or a house of a well-to-do peasant, or the hut of a poor weaver, it is described with a painstaking accuracy. Neither do individuals escape his observant eye: appearance, dress, bearing are recorded with the greatest exactitude. Their description is so thorough that one

can often detect their character. Moreover, the manner of speaking is also reproduced; that is done by letting each individual speak his own language in his own particular way so that one actually hears on the stage the language of a peasant, a weaver, or a manufacturer; besides it is expressed in such a manner that one detects the individual's reaction to his immediate environment. Even noise, be it that of a crowd, or of a tolling bell, or of an approaching train, is not overlooked, but is conveyed to the audience with greatest care. Everything that comes to his eye is being observed without any modification in appearance, meaning or effect. Whatever is being said or presented, conveys to the spectator the feeling that the veil of imagination is being removed; that he is not in a theatre but in the midst of life; that he is not an indifferent observer, but an active partaker of that reality.

Adopting the scientific viewpoint of his day Hauptmann does not deal with a metaphysical being, but with man who is a product of nature. As such he is subject to natural laws, that is to the law of heredity and the influences of the milieu. Consequently, there is no personal freedom since the will is rendered powerless by heredity and milieu. Whatever the individual does, he does because of necessity. In short, the individual

is determined by external forces.

Man is not only a product of nature but also of environment. As such he is a social being. Since that is the case, Hauptmann considers the individual in terms of his social status. Though our poet deals with all people, irrespective of their rank or station in life, he shows a particular liking for the common and humble, the poor working classes, and the poor outcasts of society. As a result, the latter classes, contrary to conventional usage, appear on the stage, not in disguise, but in person. Being sympathetic towards the needs of the working classes, Hauptmann does not remain indifferent to social problems; and he presents them as realistically and as accurately as possible in order to impress upon the minds of the more fortunate not only the gravity of those vexing problems, but also the necessity for their immediate solution. For this reason, he presents the deplorable living conditions of the weavers; their extreme poverty and hunger which drives them to despair, to the use of alcohol, and to suicide. Besides, Hauptmann is cognizant of the unsatisfactory relations between employer and employee, as far as their wages and working conditions are concerned. Finally, the misery of the poor laborers is increased by other social injustices inflicted upon them by the selfish

nobility and greedy middle class who live in wealth and luxury, and in complete ignorance of the hardships of the common people. Such treatment of social problems does not imply any accusation, but merely unmasking of facts and appealing to the sense of social justice.

In order to succeed in the reproduction of reality, Hauptmann realizes the need for a new dramatic technique. For this reason, he eliminates monologue and asides as being unnatural, and insists upon the exclusive use of dialogue conducted in everyday language. Since it is not the poet who speaks in the naturalistic drama but the people themselves, this language cannot be a poetical or a reflective one, but a language expressed in terms of facts based upon observation of reality. Therefore, verse and rhyme are eliminated as unnatural; conversational language is used instead.

Besides, Hauptmann introduces elaborate stage directions in order to present drama as realistically as possible. These stage directions supply the theatrical director with all the necessary information with regard to the characters, - their physical appearance, their clothes, their conduct, etc.; they are found in every drama at the beginning of, and throughout, each act. Thus the presentation of the drama is not left to the discretion of the theatrical director, but is guided by

Hauptmann himself.

With reference to the shortcomings of the naturalistic method, it may be stated, first, that it excludes the personality of the artist. The naturalist's work is not a creation of his imagination but a product of objective observation of life. That is, he does not create, but he reproduces. Consequently, his work is not original but imitative. - There is no dramatic action, but representation of conditions, since it is the situation and not the action that yields to reproduction. Each scene represents a particular situation, is complete in itself, but has neither beginning nor end. What it presents is nothing but a 'chunk out of life' - Therefore there are no consecutive acts, nor is there unity of thought. - As a result of determinism the individual does not act, but is acted upon. Consequently, there is neither tragic conflict nor tragic guilt. Since the will of the individual is rendered powerless by heredity and milieu, he is incapable of controlling his action and therefore cannot be held responsible. - Since there is no dramatic action, there is no psychological development of character. Therefore the naturalistic drama fails to give an insight into the inner experiences of a character, and thus withholds his real self. In view of such incompleteness there is neither dramatic unity nor

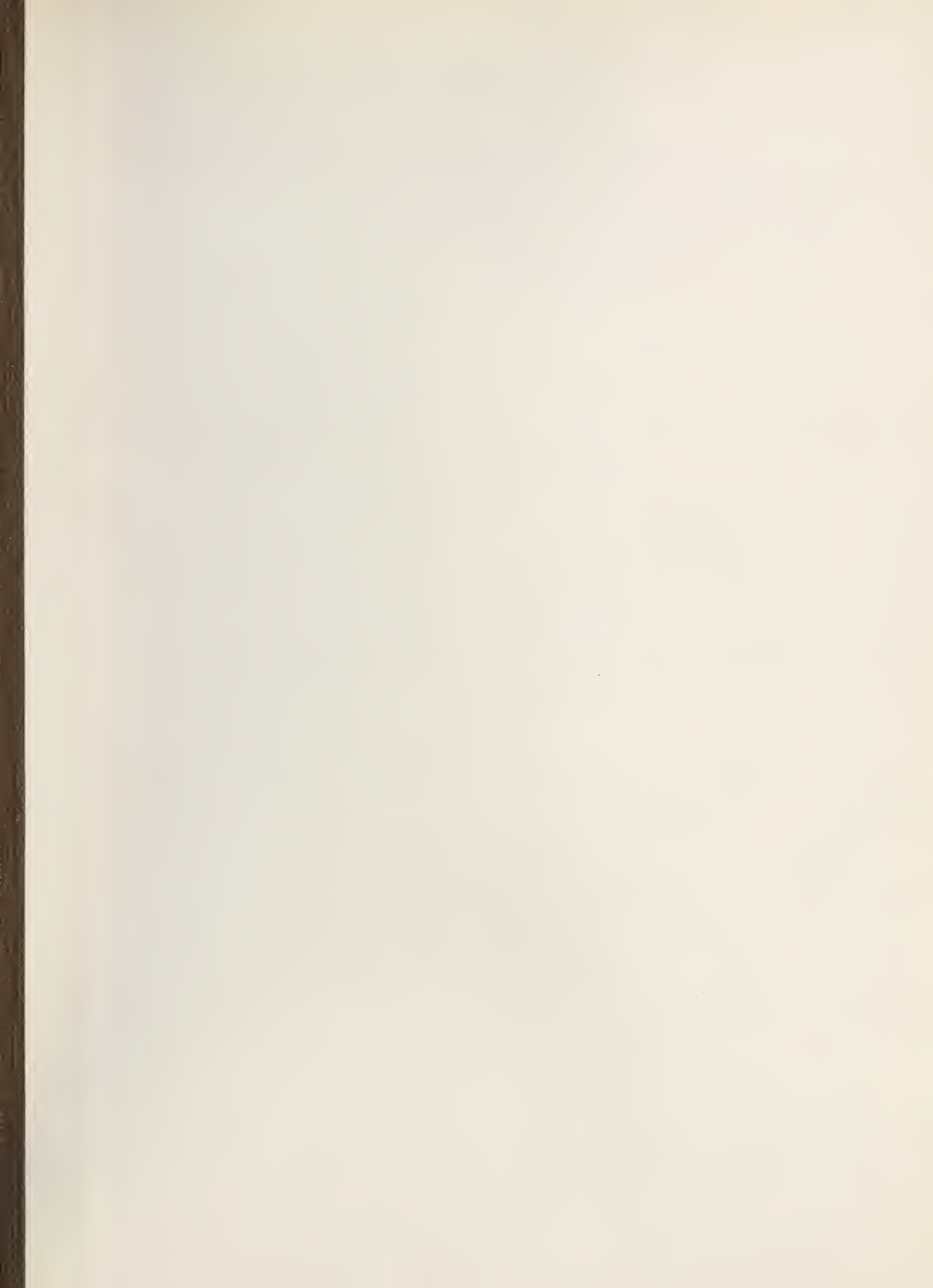
suspense. - On account of the elimination of subjectivity, the meditations of the artist, and the assertion that action cannot be changed because of determinism, the naturalistic method shows how man acts, not how he ought to act. Therefore, there is no moral aspect, and the characters remain the same throughout the presentation. - Overemphasis of minute details tends to make the drama monotonous and diverts one's attention from the main event. - Dealing exclusively with social problems, the naturalistic drama presents the poverty and hardships of the working classes as being the result of social injustice; it avoids treating subjects such as honor, friendship, and patriotism, which are capable of bringing forth ideal inspiration. As a result, the "Elendsmalerei" is a predominant feature, and the atmosphere of the whole drama is that of pessimism. - Constant employment of dialogue renders the presentation of the character incomplete, since dialogue ignores the thoughts and feelings of the individual when he is alone. - Because the majority of people are not acquainted with dialects, the use of dialect is an impediment for a complete understanding of the drama. - And lastly, the tendency to approach reality with a certain predilection for ugliness, disease and coarseness, causes a misrepresentation of this world, and creates a misconception of life.

Finally, with regard to the merits of the naturalistic drama, it is evident that Hauptmann's idea of the "mass-hero" is one of great value in that it provides insight into the character of the lower classes. The humble and the low are depicted as having feelings and thoughts of their own, and as being capable of deeds of heroism. Moreover, by asserting that life is determined by uncontrollable forces, the naturalist awakens in us a sense of justice; he draws our attention to the fact that men in their state of misery are not criminals, but victims of circumstances, and therefore in need of sympathy, understanding, forgiveness and love.

Thus, it is Hauptmann's feeling for the down-trodden, his sympathy for those who suffer, and his love for humanity which has won for him recognition both at home and abroad, and which has inspired men to turn their thoughts to social betterment.

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